

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

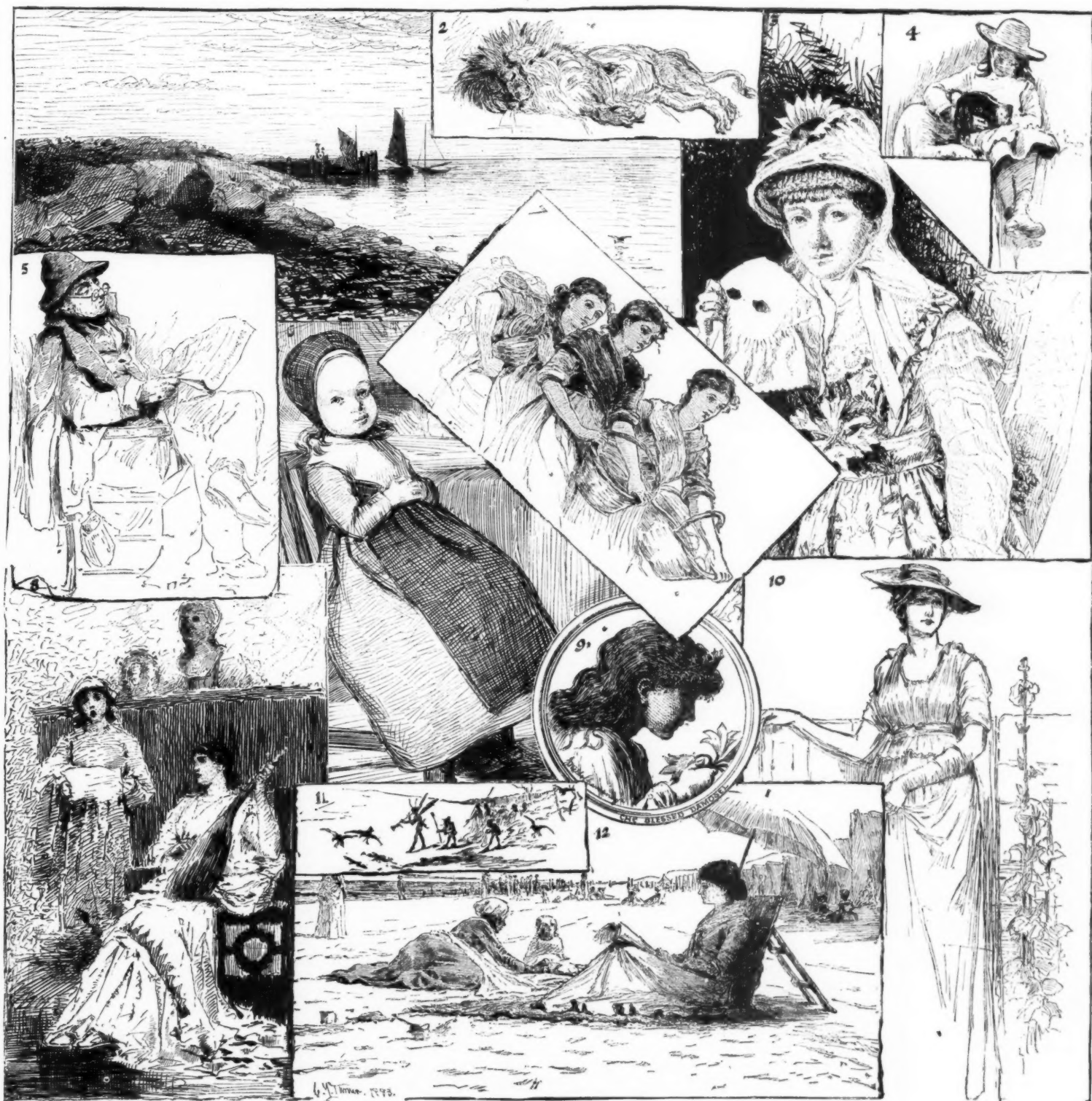
MONTHLY JOURNAL

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SKETCHES FROM THE WATER-COLOR EXHIBITION.

1. "NAR Gloucester, N. Y." BY JOSEPH LYMAN, JR.
2. "SLEEPING LION." BY ERNEST GRISET.
3. "IT'S ONLY ME." BY THOMAS W. WOOD.
4. "A CANINE PATIENT." BY THEO. ROBINSON.
5. "CULTURE." BY W. H. LIPPINCOTT.
6. "LITTLE GRETA (DALECARLIA)." BY T. DE THULSTRUP.
7. "A VOICE FROM THE CLIFF." BY WINSLOW HOMER.
8. "THE DUO." BY E. H. BLASHFIELD.
9. "THE BLESSED DAMOSEL." BY J. WELLS CHAMPNEY.
10. "OLD TIME FAVORITES." BY FREDERICK DIELMAN.
11. "THE WOOD-NYMPHS' CALL." BY G. W. EDWARDS.
12. "SUNNY DAYS." BY C. Y. TURNER.

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A FRENCH CRITIC ON AMERICAN HOUSES.

THE French art publications are directing their attention more and more to the art movement on this side of the Atlantic. Some years ago they found out that we had some designers and one or two painters among us, and now Monsieur G. de Leris, in the *Revue des Arts Decoratifs*, finds material in the "American Habitation" for a brilliant article full of the usual lively absurdities of a Frenchman who has just discovered some new thing to talk about, and has not taken time to see what it is.

His first sentence is enough to demonstrate his inaccurate way of observing things. "The Americans," says he, "are not accustomed to do things by halves," which is, alas, exactly what they have always been in the habit of doing. He goes on to state that in the last twenty years we have developed a veritable passion for works of art of all sorts, and better still we have sought the practical application of the science of aesthetics to the demands of every-day life. Our taste is not yet formed, he says, and therein he is right; but we have a future, and like a practical people as we are known by Europeans to be, we have, it seems, already made a good step in the direction of developing the artistic sentiment to the profit of our industries. If he had said that we are far advanced in the "exploitation" of such artistic taste as we have for the profit of our great manufacturers, his opening statement would be much nearer the truth.

"The type of the American house is the Colonial house," he proceeds to tell us. Would that it were! It is evident from the description that follows that he supposes that the brown-stone fronts of New York and the brick and marble residences of Philadelphia are "Colonial." It is a wonder that he does not include under this denomination the newly-erected mansions in the neighborhood of Central Park which he charitably surrounds with gardens.

But this introductory flourish achieved, M. de Leris gets down to realities and gives a fair description of the ordinary Philadelphia house of Spruce Street or of Pine Street, with its straightforward staircase, its dining-room communicating with the kitchen by an elevator, its "library" and its bath-tub so objectionably placed. The cellars and the back-buildings are not forgotten, and the uniformity of style in everything is remarked upon over and over again, as if such a thing were unknown in Paris. Returning to New York, our critic describes as an exception a house which we think we recognize. The large hall with its majolica vases, its ancient clock and antique chairs, its little reception-room hung with tapestries and embroideries, and the dining-room with its mahogany furniture inlaid with copper, it seems to us we have seen. It is indeed an exceptional house, and our author has made a hit in noting it. But in describing the Union League Club he has mixed up things very much. He attributes the painting of the vaulted ceiling of the dining-room to Mr. Frank Hill Smith, and seems to think that Messrs. L. C. Tiffany & Co. rejoice in the epithet "Hottentot" which has been fastened on their style of decoration. The Veteran's room he evidently confounds with the Veteran's room at the Seventh Regiment Armory.

The illustration of the alcove dining-room in the Union League Club-House is faithfully copied from THE ART AMATEUR, to which we do not object, for we are sometimes under obligations to our French contemporary for similar illustrations. But why call it "Maison de Monsieur X.?"

Our friend would not be a Frenchman if he did not find occasion to speak of the fair sex. It begins to dawn upon us that the reason that women were made was to occupy Frenchmen. Apropos of Mrs. Wheeler and her embroideries he has a long digression about the American women's share in art and an enthusiastic rhapsody about her intelligence and culture and artistic capabilities. Nevertheless, he has little praise to bestow on her Cincinnati wood-work or on the embroideries aforesaid. If he has seen what he speaks of, however, he certainly cannot doubt Mrs. Wheeler's capacity for her work, which is probably unapproached to-day in France. Everywhere M. De Leris finds, and in women's work especially, a disposition to obtain strange and eccentric effects by loading incongruous ornaments on objects of all sorts, by wilful discords in coloring, by using all sorts of tricks and subterfuges to avoid paying for honest work and real materials. The extent to which every new craze is carried, whether for

sunflowers or peacock's feathers or for executing bad painting on substances never intended to receive paint, has not escaped him. In fact, in such matters he is perfectly at home, and our lady artists could not do better than take the hint which he very politely conveys to them, that if they were better instructed they would content themselves with doing much less than they now aspire to do.

GUSTAVE DORÉ.

THE death of Gustave Doré will be felt in any corner of the earth more than in Paris where, for the last ten years he rarely came to the surface. His fame was made early. Beginning as a contributor to the "Journal Pour Rire" he soon found employment as a book illustrator, and his best work out of the immense mass of drawings that he has made, is to be found in the edition of Balzac's "Contes Drolatiques" which he illustrated, and in the great wood-cuts of "The Wandering Jew." In the former, especially, the mingling of humor with the grotesquerie redeems it from the ferocity which is displayed in the latter book, and in all subsequent works of the kind. His more recent work, the illustrations to Tennyson, to Milton, to Dante, the Bible, and Coleridge's "Ancient Mariner," were marked successively by a waning of the imaginative faculty to which all the value of his work is due. Even "Don Quixote," which came before any of these, shows a falling off. His fame, which will prove to be a more lasting one than most of his critics would allow, will be based upon the "Droll Stories" and "The Wandering Jew."

Although Doré was never a good draughtsman and was a very poor colorist, he continued to get great expression into these early works. The faces of the mob in the scene where Jesus is led to crucifixion are full of the most diversified brutality. The countenance of the Jew himself in the final plate, where as the dead arise he pulls off his tattered shoes preparatory to descending into one of the vacant graves, is a triumph of grotesque genius. And nothing can be finer than Doré's landscapes in that series, though he never knew what a tree is, nor a wave, nor a stone. His great paintings—great as to size—were merely illustrations thrown up large and colored like those on the outside of a show-booth. They filled a gallery to themselves in London, but were little admired. His efforts in sculpture were of even less consequence.

The few illustrations we have selected of Doré's work (see page 87) are fairly representative of his best and worst qualities. It will not escape the notice of the reader that the subjects of the water-color drawings, "London Bridge" and the "Gitana," are treated very like those of the other selections which make up the page. Indeed the "London Bridge," with some modifications, is repeated in Doré's illustrations of "London," to which book our reproductions of "Returning from the Derby" and the street flower-girl also belong. As illustrations, but for one thing, these examples would be altogether excellent. There is the making of a great painting in the group of wretched outcasts sleeping under the cold star-lit heavens in a recess of one of the great stone bridges which span the Thames. The composition is masterly, and even the slight wood-cut gives a picture full of pathos. Also good in its way—and in subject in striking contrast—is the "Derby" illustration. The one thing lacking to make them successful—and this applies generally to the Doré representations of London character—is the total failure to seize the strongly marked national expressions of physiognomy. How unfavorably he compares in this respect with De Neuville, Detaille and De Nittis! But these artists have always been faithful workers from the living model. Doré was so unwise as to depend upon his wonderful memory. Still, in drawing, his illustrations of "London" are perhaps less open to criticism than those in any of his other works. We except, of course, his unfinished Shakespeare illustrations not yet published. There will, by the way, be some curiosity to see how he has acquitted himself of that difficult task. His pencil one would think would hardly be suited to the delineation of some of the most famous creations of the great bard. In his illustrations of the Bible, as we have already indicated, he is far from satisfactory. The example we reproduce of "The Flood," sensational as it is, is perhaps one of the best. Our selection from his "Paradise Lost"—taken at random, like most of our exam-

ples—shows bad drawing to a marked degree. "Don Quixote" and the "Inferno" doubtless afforded subjects best suited to the genius of Doré, which was eminently fitted for delineation of the dramatic and the grotesque. The sublime was evidently beyond his power not only of portrayal, but even of conception.

Of late years Doré had been a constant frequenter of the Hotel Drouot sales, and an eager purchaser of all the strange and wonderful bric-à-brac which used to fill his imagination and his pictures. He was the last of the romantic school of illustrators, and by very much the greatest of them all. The school has died with him.

A BROOKLYN PICTURE EXHIBITION.

A LOAN exhibition held at the well-known art-rooms on Montague Street, in Brooklyn, was so successful that it was prolonged until February 3d, and netted almost eight thousand dollars for the institution it was intended to benefit, the Sheltering Arms Nursery. The rooms were crowded and gay all the time. It is extraordinary what pains a Brooklyn youth will take to confer on a simple art-exhibition the grace and added beauty of his mere costume, the like-to-like of beautiful shirtings among beautiful canvases. He does not lounge in in a business suit after a chop-house dinner, but he goes home and arranges his hair, and struggles into broadcloth and patent leather; the Brooklyn girl, too, obtains fresh roses and buttons on a pair of light gloves, new. It is certain that the pictures of Millet look profounder when you cannot see them for groups of society boys and girls in their loveliest things. The pictures on this occasion were worth the effort. Brooklyn has never had so magnificent a loan. Mr. George I. Seney, the generous capitalist, spared the greater part of his gallery, lending nearly two hundred pictures. The best was the "Luther Singing Ballads in the Streets of Eisenach," by Baron Leys. The next best picture was the "Girl Carrying a Milk-Jar," by Millet, from the New York gallery of Mr. Runkle. After this we must rank a fish-woman's or harvest-woman's head, by Jules Bieton; and then a nude nymph by Henner. The first time that Renouf's "Helping Hand" has been seen in any loan exhibition was on this occasion, and a chaste and studious pleasure was afforded by the serene, inexorable modelling of the fisherman's and child's figures in a cool gray light without shadows. This picture was really purchased by the State for the Luxembourg collection, but was cleverly intercepted by the dealer who sold it to Mr. Seney. Admirable, instructive groups were formed of landscapes by Diaz and landscapes by Rousseau. A red oak-tree by the latter was particularly grand. Centres were made of large Bouguereaus and a Boulanger. Bouguereau's "Angels' Hymn" and "Twilight," from the Salons of 1881 and 1882, were approved for their purity, the purity of wax from which the last drop of honey has been strained out. As for Boulanger's "Hercules and Omphale," lent by Mr. Kenyon, it is a pity that some of our obliging American conflagrations cannot sweep it from the earth. For years it has lumbered about from Philadelphia galleries to New York galleries, always in the way and importunate, an enormity and a bore. The fact that Boulanger at one time gave us honest and learned lessons in art, of the most unpretentious and helpful kind, shall not prevent us from saying that when he constructed the Hercules he constructed a horrid hoax.

"THE Virgin of the Lactern" (La Madonna del Leggio), a painting in tempera attributed to Michael Angelo, has, we see by the London Globe, been sold by its English owner, Mr. Morris Moore, to Prince Lichtenstein, and it is now in Vienna. The price is not given. It was probably large, for years ago an exportation duty on the valuation of 50,000 scudi (about \$48,000) was paid on the picture. The diameter of the painting is 26½ inches, which is about half that of Michael Angelo's "Holy Family" in the Uffizi Gallery. Until the claims of Mr. Moore's candidate were championed a few years ago, the great Florentine was believed to have painted only four easel pictures: the one in the Uffizi; "A Madonna and Child with Angels" and an "Entombment" in the National Gallery, London, both unfinished; and a "Leda" painted for Duke Alfonso of Ferrara, which was destroyed. Prince Lichtenstein's acquisition used to belong to the Counts

Meniconi of Perugia, and was described in a Meniconi catalogue of 1651. We do not find it attributed to Michael Angelo by any more recent authority, excepting Mr. Clarence Cook, who, however, is thoroughly satisfied as to its authenticity.

My Note Book.



NEW YORK "society" evidently is taking a serious interest in art. It must have been something more than mere fashionable impulse that recently brought together so many hundred ladies and gentlemen in Chickering Hall to hear Mr. Seymour Haden lecture on the theory and practice of etching. Five years ago, it is safe to say, not more than two in a hundred of those present would have been able even to define the meaning of the word in its technical sense. And now New York gives Mr. Haden a larger audience than any he has had on his tour, not excepting Boston. I am afraid, though, that it was not so critical as it might have been. The lecturer, it was felt by the better-informed part of the audience, exalted his pursuit somewhat unfairly to the disadvantage of the art of the engraver. He should not have been applauded when he threw upon the magic-lantern screen an uninteresting fragment of the face of the Virgin from Sharpe's print of Reynolds's "Holy Family," many times magnified, to show how queerly the texture of the flesh was produced by the burin, and then exhibited for comparison an entire head produced by Rembrandt's etching needle. No less disingenuous was the exhibit on the screen of a fragment of herbage from Sharpe's engraving, for comparison with nearly the entire etching of Rembrandt's "Three Trees."

THIS was on the occasion of the first lecture. The sentiment of the audience on the subject must have reached the ears of Mr. Haden, for he prefaced his second lecture by referring to the matter. He denied the imputation of unfairness. He had shown, he said—speaking only of the herbage matter—three inches of the etching and the same number of inches of the engraving; and if the latter compared so very unfavorably with the former it was so much the worse for the engraving. This was delivered in Mr. Haden's charming, good-natured manner, and a responsive smile of assent rippled through the no less good-natured audience. But the lecturer's explanation certainly did not satisfy the thinking portion of his hearers. They would have liked to ask him whether the engraving by Sharpe was not much larger than the etching by Rembrandt, and whether therefore the details of the herbage shown in the three inches of the one were not proportionately magnified to the disadvantage of the other, by comparison. Such was the fact. The size of the engraving was 18 inches by 22; that of the etching only 8 inches by 11.

I CANNOT impress too strongly upon amateur collectors of coins the folly of tampering with old specimens by burnishing them and otherwise "restoring" them. It is shocking to think that there should be any necessity for such a caution. But this ignorant practice is unfortunately common in this country. A gentleman who "patronizes" art in New York showed me his collection, in which some really fine old Greek coins had been rubbed until they shone like the buttons on a lackey's livery. Reginald Stuart Poole in "Lectures on Art" (Macmillan) recently published, says: "My feeling, as keeper of coins in the National Museum is very strong against restoration, because I have suffered long and tedious labor and have had to draw upon the national purse for thousands of pounds to replace the Roman coins which had been touched up and restored, and consequently had lost all their historical value."

A CORRESPONDENT writes from the West that an art student in whom some of his friends are interested recently was sent to Europe to study, and that the young man has forwarded from Munich, among other pictures, an alleged copy in oils of Rubens' painting of "The Betrayal of Samson to the Philistines by Delilah."

He asks: "Did Rubens paint such a picture? Is it regarded by art critics as a fair example of his skill? Where is the picture? What is its size and value?" Our correspondent seems to suspect that the gentlemen who sent this young man abroad to study are the victims of a practical joke. His description of the picture is charmingly naïve. He says: "The scene appears to be an interior heavily draped with red. There is a small lounge or couch in the foreground left corner, upon which reclines a small-headed half nude female figure with arms short and muscled like a butcher; she has pudgy ill-shaped hands, in one of which (the right), resting on the couch, is clutched a pair of scissors for which Sheffield presumably furnished the model. The upper arm (right) of this wretched-looking female is supported from behind by a woman dimly shown. A small dog seems emerging from under the couch. A lady's shoe of the Louis XIV. style lies on the floor. The figure of Samson appears rising from the same couch, half naked, in a fierce struggle with four or five men, one of whom wears the turban of a Turk; another in the rear of Samson holds above him, in a threatening attitude, something resembling an artist's brush. Another in the rear hears aloft a small torch. The tone of the whole work is very dark, so much so as to render it impossible to say whether the scene is night or day. Yet Delilah appears in very high light as well as the shoulder and left foot of Samson. While the rear of the picture is very dark, it seems to show an opening out into the night. The torch, as shown, cannot produce the light on the forward figures; yet it is not otherwise accounted for in the picture. To inartistic eyes the picture is either a fraud or an abominable copy, or we have exceedingly crude ideas of what constitutes the magnificence in the creations of the old masters. If there be such a picture by Rubens can you advise me whether a photograph or small copy can be had, and where?"

ALTOGETHER this is not a bad judgment of Rubens' well-known "Samson and Delilah" in the Pinacothek, as the picture might be viewed from a student's copy of it. My correspondent is doubtless right as to the anachronisms of costumes and accessories of which he speaks, and his failure to admire Rubens' ungraceful women is not surprising or discreditable. In the days of the great Fleming, artists were not as particular in the matter of studio properties as are those of to-day; and the predilection of Rubens for healthy and fleshy women is seen in nearly all his works. His young men and children, too, are often uncomely. So far, then, probably the student has not erred very grievously. But if his copy shows bad composition and bad color, he has assuredly missed the very qualities most worthy of admiration in this master. But he ought not to be judged hastily. To set him to copy a Rubens is not a fair way to test his ability.

IT is odd how often artists living thousands of miles apart hit not only upon the same subject and the same treatment of the subject of a painting, but also on the very same title. R. M. Shurtleff and Rosa Bonheur, for example, with the wide Atlantic rolling between them, have each produced such a picture of a stag, and the title "On the Alert" has been given in both cases. No one would suppose for a minute that the famous Frenchwoman borrowed from the American. Yet the latter produced his picture in 1879, and it was engraved in the London Art Journal: the engraving of Rosa Bonheur's work is dated about two years later.

A SINGULAR story about a spurious Velasquez was told me recently by a New Yorker who used to live in Paris: "Some twenty-five years ago," he said, "I used to be intimate with Mons. X., whose studio was not far from Notre Dame de Lorette, in the 'Quartier Bréda.' His principal occupation was the restoration of old paintings. Many years' practice had given him a perfect knowledge of the different styles and mannerisms of old masters, so that it was next to impossible to distinguish between the old and modern work on one of these 'restored' pictures. Certain Paris dealers make a regular business of old portraits, which, by skilful 'restoration,' have been transformed from humble beings wholly unknown to fame into great historical persons. They pick up old canvases representing men or women of the Louis XIV. and Louis XV. periods for about ten francs apiece,

and hand them over to the 'restorer,' who, carefully retaining the original work of the draperies, dress, and other accessories, paints in new heads and shoulders, according to the requirements of the market. Thus, the graceful head of a young La Vallière or De Montespan replaces the features of an old Madame Dupont; Monsieur Dubois, quite unknown at the time of the 'Grand Monarque,' save for the excellent sausages he used to sell, under the dexterous brush of the 'restorer' becomes a Mignard or a Largillière (painted by himself); and the brave Monsieur Dubois, having been so considerate as to have had himself painted with the classical 'perruque,' the modern artist is materially aided in the work of transformation. When the pictures are so bad that even with the addition of new faces they would not pass for 'old masters,' then they are sold at a reasonable profit to the 'noblesse' of the second empire, who hang them in their houses as portraits of 'ancestors.'"

BUT in his leisure, it appears that the ingenious Monsieur X. enjoyed painting original works by the old masters. He generally selected an old canvas on which some prominent color predominated; for the old ground can be seen through a new painting and gives depth to it. "Monsieur X.," said my friend, "remarked one day, 'If you should happen to see in any old shop a large canvas with plenty of red on it, I wish you would buy it for me, as I want to paint a portrait of Philip IV. by Velasquez, and I must have a rich old red ground for it.' Some days later I was passing through Versailles and picked up for five francs a splendid old 'croute' representing a cardinal in his scarlet robes. I took the canvas to Monsieur X., who was delighted, and he at once set to work. In a few weeks the picture was done, and a Belgian art dealer, who had impatiently watched its progress, for the sum of 3000 francs became the happy owner of it. It was sent away to Brussels and I never supposed I should see it again. But one day, visiting the gallery of Monsieur O., a man as celebrated for his pictures as for his great works as an engineer, the first thing I saw was this same 'Velasquez.' He asked me to congratulate him, as he had just bought it at a great bargain, having paid only 60,000 francs for it. I told Monsieur X. about the matter, and he hastened to satisfy the unfortunate connoisseur that he had been 'sold,' which he did by simply removing with turpentine the tips of the shoes of the royal Philip, and showing him a bit of the cardinal's dress concealed beneath them. The wicked Belgian dealer was compelled to take back his 'Velasquez,' and the last I heard of it was that it had found its way into England, where it had been bought for a large sum by a rich collector, whose name I could never learn." My friend thinks that one of the Philips by Velasquez sold at the late Hamilton sale might give a clue to the whereabouts of this missing treasure. But on this point I believe him to be quite mistaken.

THE Portfolio for January is unusually interesting, particularly in the letterpress. Two crayon studies of female heads, by E. J. Poynter, are admirably reproduced; there is a good steel-plate engraving of a child, after Millais, and a capital etching of the Musée Cluny by Toussaint.

THERE is an ugly story afloat about a frustrated attempt by a Boston newspaper writer to make money during the exhibition of Bastien-Lepage's "Joan of Arc" in that city last autumn by selling without the knowledge of the owner the privilege of photographing the picture. Three hundred dollars, I am informed, was paid to him by the publishers with whom he made the bargain. The firm, however, learning soon afterward the dishonorable circumstances of the matter, demanded the instant return of the money, and got it.

THE Salmagundi Club has opened its membership to wood-engravers. A very proper step. There are some members of the craft in every way entitled to the rank of artist. The wood-block, in many instances, has been only the stepping-stone to the easel—if the oddity of the expression may be excused. J. A. S. Monks, J. W. Champney, George L. Brown and H. P. Share may be mentioned in this connection. The steel-plate engravers who have become painters are still more numerous. Durand, Shirlaw, Sartain and the Smillies, are prominent on this list.

MONTEZUMA.

Gallery AND Studio

THE WATER-COLOR SOCIETY'S EXHIBITION.

THERE is an advance all along the line this year. That is not as much as to say that there are many very striking works, but the comprehension of



"THE INTERMEZZO." BY C. M. WEAVER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

water-color methods is evidently growing. The best expedients known to manipulators the world over are being tested in America with great freedom and daring. What is to come, what has not come yet, is the peculiar nicety of taste which belongs to a high, even, tranquil civilization. The hand is now strong and well controlled; but the ideal which it obeys is often uncultured, poor, provincial. It is even poor to a surprising and inexplicable degree. For example: in an art so closely verging on the decorative as water-color it is natural for a great many pictures to be found which try to represent graceful and elegant women; and it amazes one, on the survey, to find these women so uniformly common and uncouth, with bad hands, bad wrists, bad posture and bad style. They are no more innocent than the women of Gainsborough or Vanloo, and their simplicity is in no wise the simplicity of moral superiority; it is the simplicity of provincialism. Their portraitists have made no notes of those gestures and postures which speak of race, of lofty or piquant manners. One would say that our painters of women did not frequent a very refined society. Can their sisters be dowdies, or frumps, or shopwomen, or huddled hypochondriacs? Why do Americans so seldom design the turn of a wrist, or the perspective of a hand, exquisitely? It is, in all probability, the lexicographer's difficulty about the pastern, "ignorance, madam, pure

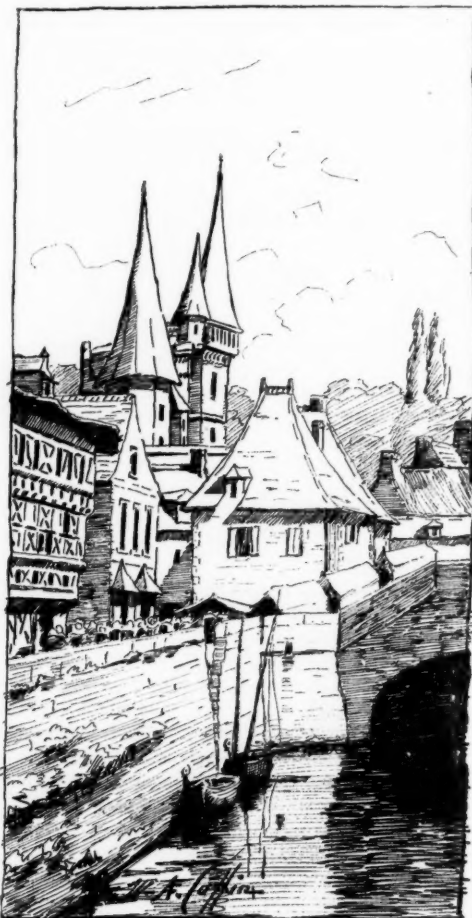


"A RIVERSIDE." BY P. E. RUDELL.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

ignorance." Our artists hurry into "effect" before they know "design." Accordingly they do not draw with refinement, or even with that accepted, conven-

tional exaggeration of shapeliness which the very fashion-plate artists of old comprehended. Their notion of "pose" is therefore rather ridiculous in its sincerity, for this sincerity is the cynicism of low-life frequentation. Nor may they plead that they wish to avoid mannerism, to steer clear of the "fan-painters."



"THE TOWERS OF CAMELOT." BY W. A. COFFIN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

They have just as many mannerisms as any fan-painters who ever worked. A glance around the rooms, filled

to overflowing with maidens picking flowers, maidens fishing, maidens leaning against haystacks, maidens clasping antique tunics — rooms from whose every wall the myriad Marguerite looks out with her old bumptious and bounceable good-nature — must convince every one, first, that American artists are taking kindly to water as ducklings; second,

that they mean to use it for decorative and gallant subjects; and third, that for gallantry they have a perceptible lack of tact. So long as education and the habit

of society fail them they can neither be classical classically, nor frivolous elegantly. So long as they will not trouble themselves to draw a great many arms and legs from plaster casts or the like, they will go on giving us robustness for delicacy, falling into the mistake of Dr. Johnson, and defining a knee in their work when they mean to define a wrist.

Walter Shirlaw washes in his study of a girl feeding crumbs to pigeons with enviable ease and hardihood. The swing of a robust but ponderous



"THE CRITIC." BY J. B. WHITTAKER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

brush is seen in the handling, and the effect is rich, unctuous and manly; in color and quality the little picture strikes a full, deep chord. But Americans will be glad when Shirlaw gives them some type which they can find national and familiar, instead of continuing to chant for so many years a foreign folk-song, and repeating the eternal Dorothea of Goethe without even a change of costume or the misplacement of a dove. How remarkable is the fidelity of this artist to the loves of his old studio-days in Munich! The models that inspire him, and continue to sit for him ideally, are married now, or fattened, or emigrated; or they are dead, their bones are dust, their flesh withered, the hair that decked them in the sepulchre: yet he sees them plainly still, and sees nothing else, and perseveres in transplanting the Kaulbach race into the galleries of America. Shirlaw's landscape, "Near Haarlem," is very broad and vigorous.

In the case of so deep-toned and so muscular a work



"HAVING A JOLLY TIME." BY CHAS. VOLKMAR.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

as Chase's "Lady in Black," it will be better not to allude at all to the contours, the lines, the type; for if he had made it a study of exquisite lines, in so low a

key, it would have importuned the eye somewhat as a metal statuette does, and it is anything but the painter's object to give us the same train of thought as is produced by a work of hammered iron or undercut bronze; on the contrary he would persuade us away from all such considerations, and make us think of the deep bath of air around such a figure, the dying of light



"PEASANT AGAINST HAY." BY J. CARROLL BECKWITH.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

the muffled gleam of a glove against crape, the stifled liveliness of a shawl of warmer color, and the respirable cave-like air which drinks in the whole figure, make this sketch, for just what it undertakes, valuable, like those of the old Spaniards.

For a figure successfully placed in a fine landscape, we should go to Winslow Homer's "Inside the Bar." It is a fisher's wife planted by a piece of angry water, watching for the eventful coming of the sail which carries her treasure; the storm wraps her coarse draperies about her with the closeness and crisp modelling of sculpture, and her attitude is a monument of fidelity or constancy. The spiteful foam of the inlet by which she stands is indicated with summary power, the landscape is altogether superb, the pose is a masterpiece, and the grand gravity of the picture shows how easily at need water-color art can rise out of the reproach of frivolity. In the twilight effect depicted, Homer's excessively summary anatomy is not felt; but it comes out rather frankly in the rough-hewn arms of the damsels in "A Voice from the Cliff," where the nearest limb is like the fracture or section of the shoulder of a Memnon. The sky of the "Bar" is used again, with much tranquillity, for the "Incoming Tide," where the fisher-girl, beside, lifts her foot in a sort of clog movement of music-hall suggestiveness. The water in "Tynemouth," Homer's fourth

contribution, is a bright and crackling opal of the purest, most jewel-like colors, analyzed with a nimbleness and keenness of enjoyment that gives the spectator reciprocal pleasure. Altogether, Homer comes out this year fresh, efficient, authoritative and brilliant.

For the same task of figure-setting in landscape, Abbey, one of our brightest talents, has recourse to assistance and collaboration. The landscape is by Mr. Parsons, who lived with us a little while last year, and then returned to his native Britain. Parsons's study of water-plants, willows, and crumbling church walls is very refined and pastoral, while the girls whom Abbey nimbly sketches as a centrepiece are at least in harmony and set in the same light as the scenery. They are not "distinguished," however, and Abbey would never have got his reputation for style and originality from the evidence of such a picture as this. The whole composition, a child whom diverse fathers share, does not rise above a kind of plodding, Killingworth Johnson refinement; it is carrying the garden-party tone, "low with fashion, not with feeling," into the regions of pastoral.

In landscape, everything yields, in a sense, to the prize-fighter "slogging" of J. Frank Currier, who should hug himself on the good showing he gets, for he may never have so warm a friend on the Hanging Committee again. For the present, put into the highest good humor by the various and catholic excellence of the exhibition, we regard the Curriers as valuable checks to the self-righteousness of the conventional men. It is only necessary to stand opposite the wall where the important ones are hung to see how they reduce the respectable pictures around them to imbecility. They are the censors of their contemporaries. Place yourself at the door leading into the South gallery, and the picture of all others which inspires you with a desire to go up to it is the "Landscape," No. 316. You do not see what it is, but you see twilight. The stream has a dark, onyx-like glitter; the trees have the quality of trees at night, concealment; they are the kind of trees to harbor beasts, or to burst out with a sally of robbers; the sky has a burden of winds and a threat of clouds; the pictures around are surface pictures, while this one fills you with curiosity and inspires your investigating faculty to go for miles behind it and into it. On the western wall, the "Schleisheim" is a

ing of the sap through crowds of diverging branches. The perspective of a canal, the convergence of a road and a row of roofs, give him lines of energy that are perfectly suitable to this scheme of botanical movement, and make a good minor system of forms. The composition flows, broadens, and develops in every part, and a valuable impression of tone-values is added



"THE GIRL I LEFT BEHIND ME." BY J. G. BROWN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

as a further grace. But accepting all this, the feeling which one has for the successes of Currier is a feeling of pity. How unfortunate the man is, who is so oppressed with the burden of delivering the values of tones relieving one against the other, that he has no palate left for the graces of nature, the tenderness and aroma of air, the never-ending beauty of growing forms lovingly studied and feelingly designed. In his savage stress, in the exaggeration which is necessary to him to pronounce his contrasts and his energies, everything that

is comfortable and comforting about nature is left unexpressed. His pictures wreak themselves on efforts to interpret contrasts of value which, plainly, the resources and the gamut of materials in our hands are unequal to; he can only declare that he feels them, he cannot deliver them; he is obliged to confine himself to a breadth of treatment which after all is ugly, and which a Greek would have shuddered at; he seems to be in perpetual discomfort, and he is the living sacrifice of his mission.

Another painter, Henry



"WINTER." BY HENRY FARRER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

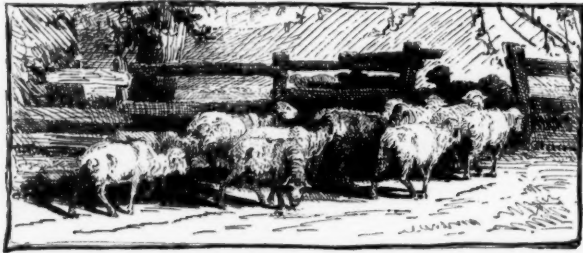
delivery of truth, in its own way. The artist has noticed that pollard trees, alone of all vegetables, express by the lines in which they push out again, a kind of fury of growth, a resentment at being polled, a protest against their frustrated opportunities. Neglecting all other accuracy of design, he bears on this expressiveness of movement, and makes you feel the elastic thrust-

Muhrman, delivers a similar prophecy, and, with Karl Mente, also of Munich, confounds us with the landscape of the future. Muhrman's railway-station, and Mente's "Fohring" have valuable qualities of composition, used as the interpreter of movement in landscapes with progressing objects included in them. Muhrman's system of clouds helps the crawl of the

"slowing" railway train; and Mente's whole landscape assists to pour a flock of geese down a hill-side. How the latter would depict the swine of the Gadarenes

to model with a blotter, seems to them a skill acquired in the nursery. Their technique reminds one of that terribly perfect handwriting which model youths appear always to acquire when they go to the book-keeping academies. Leon's "Lady in Black" and Percy's "The Pets" are so supernaturally clever that they fill us with misgivings, like the acting of the infant phenomenon. For these young men have not yet seen the modes of life they paint, and their pastorals and yeomen's daughters are invented right here in sun-bonneted America. When they begin to get effects by the natural process of falling in love with something in the world and in life, instead of reflecting with awful precocity the acts and gesta of original inventors, their furniture of paints and

not resulted in more originality. The serene Gifford, attempting a marine in rough weather, attains an energy "de circonstance" that reminds one only of an enraged



"SHEEP GOING HOME." BY J. A. S. MONKS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

rushing to their devil-filled Tophet! But in what effect of nature do these two find the originals of the vehicles they use in painting? What aspect of

methods will work for them with exemplary power. Lungren seems never to have been better inspired than this year. No other exhibitor arranges a crowd so



"ANNIE LAURIE." BY FRED. W. FREER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

sheep; and Quartley is generally confused and overburdened, only succeeding in clearing his voice in a single utterance, the "Fishing-boats in the English Channel."

Of flower-pictures, always a strong contingent in water-color shows, Miss K. H. Greatorex contributes



"A QUIET PLACE." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

the air around us suggests to Muhrman his carboniferous dirt, or to Mente his slippery lubricating oils?

Brennan, this year, is content to use unconventional methods without underlying intentions, in surface painting of a purely decorative ambition; his "Day in June" is an enamel of flowery tints, with whose pleasant absence of perspective we might be rather refreshed if we had not seen so many examples of the European artist to whom he owes his inspiration; his "Day," a Japanesque goddess, is a frank failure which modesty would hide in a portfolio; his "Ellen Terry" looks like a photographic pose, thrown up by magic-lantern, which it will not bear without stretching to pieces. Altogether, Mr. Brennan this year seems quite over-cultured and etiolated.

Of Percy and Leon Moran, adventurous boys forced in a hotbed of art, and endowed by nature with an alarming cleverness, one hardly knows what to say. Few young artists have sprung upon the world with a better equipment. How to lay in a wash, how

will then become a thing full of echoes and distance, when the ornamental mill will merely look like some-



"STILL LIFE." BY R. LUMLEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

thing inlaid on an ivory card-case. It is odd that the European travels of the Tile Club last summer have

land and Wales and in Scotland by Thomas and Mary Nimmo Moran. The former's "Harlech Castle" and



"SUMMER IN BRITTANY." BY HENRY P. SMITH.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

some showing chrysanthemums and hollyhocks, that are far above the average of such performances. Alden Weir, in a sketch of light roses, succeeds perfectly in his old attainment with such objects, the agate-like glint of cold flower-petals, washed with a watery spectrum of faint color. Miss Margaret Keenan exhibits some studies of a redder kind of roses showing a real capacity, a woman's true eye for color, and a really artistic way of generalizing and grouping. Of many other envoys to the exhibition, our sketches will sufficiently tell the tale.

EDWARD STRAHAN.

THE ETCHING CLUB'S EXHIBITION.

THIS year's exhibition of the Etching Club at the Academy of Design fairly fills two rooms and contains some remarkable etchings by foreign artists, mainly Englishmen, and many very creditable works by American etchers. Chief among the latter are the views in England and Wales and in Scotland by Thomas and Mary Nimmo Moran. The former's "Harlech Castle" and

"Pass of Glencoe" and the latter's "Glimpse of Conway" are particularly good in the telling use of fine, clearly-drawn line-work. There is also, what would naturally be expected from the Morans, much cleverness in the composition of these landscapes. Mr. Platt's drawings of fishing vessels and of old New Brunswick towns are perhaps the next most interesting works in the exhibition, unless Mr. Parnell's or Mr. Parrish's work in a similar vein should be held to excel them. R. Swain Gifford, Mr. Twachtman, Mr. Robbins, and others contribute good landscape work. In figure subjects, there is little by native artists that is praiseworthy. There are some good animal studies by Peter Moran and others.

Of foreign artists, there are several of Seymour Haden's well-known etchings, some proofs from L'Art of a lion and lioness by August Lançon, and some winter scenes in Paris by F. Buhot. "The Golden Age," by Thomas Riley, of London, is remarkable for flesh textures and, in parts, for precise and delicate drawing. "The King Drinks"—a lion lapping water—by Briton Riviere, is a good study, but smacks of the menagerie. David Laws' "A Windmill," Appian's "Morning," Bastien-

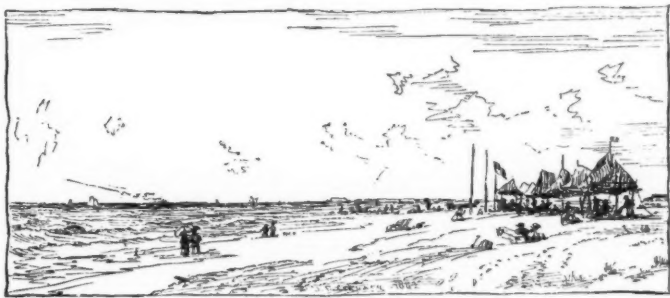
THE ARTISTS' FUND EXHIBITION.

THE annual exhibition of the Artists' Fund Society



"FISHERMEN IN PORT, COAST OF MAINE." BY A. F. BELLOWES.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

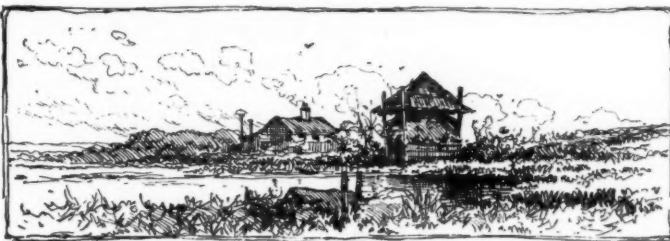


"LONG BEACH." BY J. F. CROPSEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

Lepage's "Return from the Fields," are of a strength to which none of our men has attained.

The catalogue is illustrated with small etchings which



"ON THE MEADOWS." BY C. GRAHAM.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

hardly form a reasonable excuse for charging one dollar a copy for it. Mr. Haden has written a short preface which lauds the gift of originality—that gift to



"MAGNOLIA, MASS." BY CHARLES PARSONS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

which our American etchers may most fairly lay claim. In his recent lectures he freely conceded this, while he condemned the bad printing of our plates.

has been the occasion this year of bringing together a considerable number of good works by artists who are

beginning to be favorably known, and by others who have long been favorites. J. G. Brown had two variations of his pet subject, the street-boy which will

not go without purchasers. That vigorous old gentleman, F. O. C. Darley, showed that he had not lost the ability to draw a neat outline and lay a clean wash of water-color. On the other hand, our younger artists were very well represented by Weir, Dielman, and Murphy, and of the generation that may be considered as at

the top of its vogue there were examples in works by Homer Martin, Thomas Hicks, and Whitredge. Landscapes, of course, predominated. Mr. Martin's was far the best, and would alone make a much duller exhibi-

tion interesting. The Whittredge was a good specimen of the artist's excellent manner. Murphy's two pictures showed a marked advance, although strictly on

the old lines. The composition, the color, and the sentiment are sought for, as usual not very far afield, but the handling shows more real vigor and the pictures attract and hold attention. Other landscapes by Arthur Parton, Casilear, Cropsey and Miller, are sufficiently described by mentioning the painters' names.

Hicks's "Morning Call" was the best figure painting of the old school. It is an interior of a quaint old house with a young lady and her rather timid visitor. Dielman's contribution made a good contrast. It shows three young modern American girls in the open-air, under green leaves, and is full of fresh color, life, and light. Weir had the only still-life in the room, a large blue vase filled with a mass of pink and white roses looking very fragrant and dewy a good way off; but bearing too evident traces of the palette-knife when approached.

There was a good study of a head by the late Robert Wylie, who will be remembered as the most promising—at one time—of all our younger artists.

A sketch in Brittany, by Hovenden, was picturesque and effective, and a study of the outside of a house in Pont Aven, by Maitland Armstrong,



"A MOUNTAIN PICNIC." BY J. WELLS CHAMPNEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

was remarkable for a well-painted white horse, and for the careful discrimination of the tints of a slated pent house roof projecting from the main building.

The result of the auction of the pictures was regarded



"THE FORTUNE-TELLER." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE WATER-COLOR EXHIBITION.

as satisfactory. About thirteen thousand dollars was realized, the sum being about equally divided between the two evenings of the sale.

HINTS TO PHOTOGRAPH PORTRAITISTS.

THE photographic portraitist labors under the disadvantage, that however perfect his taste or knowledge of art, he has not absolute control, either over the forms he must delineate, or the relations of light and dark which shall exist in his model. He can, however, control the positions, and the light and shadow, so as to secure the most pleasing and characteristic lines these models possess, and he can, by the selection and arrangement of his accessories, secure the harmonious disposal of lines and of tones in his picture, the liberal use of accessories now customary in photographic portraiture permitting unusual facilities in this direction; but these should be used so as to secure unity and simplicity, harmony and breadth.

One of the first considerations in connection with portraiture, and especially where, as in card pictures, the full length of the figure is shown, will be as to position. This has much to do with the expression of character, as well as pictorial effect. Before speaking of the position of the model, a word or two in regard to the position in the picture may not be out of place, as this affects the general result more than at first sight may be imagined. The figure should never, or at least very rarely, be exactly in the middle or equidistant from each side of the picture; nothing is more formal or destructive to pictorial effect than such a position. As a general principle, more space should be in front of the figure than behind, unless some peculiarity of arrangement in the accessories suggest a different disposal. If the figure be placed equidistant from the top and bottom of the picture, it is still more destructive of suggestive truth and pictorial effect than if equidistant from the sides. The distance from the top and bottom is the chief means of suggesting the height of the figure. The nearer the head is to the top of the picture, the taller the figure will appear; and the greater the space overhead, the shorter will be the appearance of the model. Where a series of portraits of a specific size is issued, as in the card portraits now common, a specific proportion might with propriety be adopted. The pictures are, for instance, generally about three inches and a half in length; on such a size, a standing figure six feet in height might properly be made three inches high in the picture. If, then, the remaining half inch were divided so that the feet of the figure were one-eighth of an inch from the bottom, and the head three-eighths from the top, a fair suggestion of the true proportion would be obtained. In larger portraits, especially busts, the position is not so important, but should still receive attention. A bust in profile, or three-quarter face, should have more space in front of the head than behind; a bust presenting the direct full face may without impropriety have the head equidistant from the sides.

The position of the model may be varied without limit; but it should be the aim to secure both grace and character. Not less important than these, in producing a satisfactory effect, is the presence of a purpose or object in the position. It is not intended by this to imply that the sitter should be in all cases engaged in some occupation, but care should be taken to avoid the suggestion of either entire vacancy, or the self-consciousness of having a portrait taken. In the portrait of a lady a variety of resources from this may be found; she may be examining a bouquet, arranging a vase of flowers, buttoning a glove, examining a picture, reading a letter. In the portraits of gentlemen, of course, the same occupations would be less suitable; but others are available; even the conventional book held in the hand need not necessarily be arranged in the common-place conventional manner.

Entire repose is by no means inadmissible, but care should be used to secure the absolute feeling and appearance of intelligent repose, avoiding alike effect and vacuity. In all cases, straight lines and angles should be avoided as much as possible in arranging the position. The figure perfectly upright, without inclination or curve of any kind, is not graceful in any one, and in a lady is specially awkward and undesirable. The figure may lean against a column or a chair, or in a variety of ways a little inclination may be induced, and curved flowing lines secured. In standing, the weight of the body should rest on one foot; this will secure a more perfect sensation of ease and balance than can possibly be obtained when the figure is supported on both feet. Whatever action may be desired in the model should not be secured at the expense of ease;

there can be no grace or pictorial effect in the suggestion of an over-strained muscle or dislocated limb.

As regards the question of composition, the greater the simplicity the more perfect will be the result. Elaboration or complexity is undesirable at all times in portraiture, and in photographic portraiture especially so. It is, however, an important point, that a proper balance of lines, and of light and dark, be secured. If all the lines in a picture tended in one direction, a most uncomfortable effect would be produced; or if all the objects or masses were accumulated at one side, leaving the other bare and empty, the result would be just as unsatisfactory. All pictures should have at least one principal light, to which all the rest is subordinate. This, in portraiture, is generally the face, upon which the chief interest is supposed to be concentrated. The lights may be repeated in varying forms and more subdued degree, so as to carry them throughout the picture, a general principle of chiaroscuro requiring that some light should be carried into the deepest shadows, and vice versa. It is desirable, also, that the weight or heaviest part of the picture, both in color and form, should be at the base. Thus, the standing figure of a man unsupported by accessories is very uncomfortable-looking; the picture requires a broader base. This may be secured by the arrangement of accessories, or even by the simple resource of a stick or umbrella in his hand, placed at an angle with the body. The best effect is produced when the darkest masses are arranged at the bottom of the picture, as that also tends to the production of equilibrium or balance. Let it be distinctly remembered, however, that these and all other effects in composition must appear natural, and of course the artifice must not be seen. The veriest smatterers in art have an impression that the pyramidal form is the most satisfactory in composition; but it requires the skill of an experienced artist to secure the effect without obtruding the means.

Contrast is an important element in pictorial effect: contrast in lines, and contrast in tones. The value of curved lines will be best made apparent by contrasting them with straight lines; relief, vigor, and brilliancy are obtained by due contrast and variety of tones. Contrasts, however, should never be harsh or violent. Masses of black and white brought crudely together, without gradation of any kind, certainly produce contrast, but without anything of pictorial effect. One of the most important qualities in a picture is breadth, of which crude and harsh contrasts are entirely destructive. The immediate juxtaposition of black and white draperies or accessories should, therefore, be as much as possible avoided. Both are necessary in a picture, but they should always be more or less graduated in their approach to each other. For this reason the background of a photograph is generally best of a middle tint, which does not contrast harshly with either dark or light draperies.

An important element in securing the harmonious contrast of tones is the judicious lighting of the model. By all means avoid a direct front light, which is destructive of all relief. Let the light fall on the model at an angle of about 45°; direct vertical light should be carefully avoided; side light may, on the other hand, be freely used. Direct light, it should be remembered, gives force; diffused light, softness. The best results are obtained by judiciously combining the two; direct light to give form or contour, diffused light to give texture. Too much diffused light leads to flatness and tameness, by weakening the shadows. Some positive light and shadow are necessary to force and vigor.

In small full-length portraits a variety of accessories and pictorial backgrounds are permissible. In the use of these, one of the most important things is the preservation of keeping, by the combination of such pictorial effects in the background, and such accessories only, as are harmonious with each other and with the character of the sitter. Nothing can be more ludicrously incongruous than the combinations sometimes perpetrated; the furniture of a drawing-room apparently standing on the sea-shore; a lady in evening dress standing amid Swiss mountains; a stolid old gentleman sitting amid vases and balustrades, all wreathed with flowers. Or even when keeping is preserved in these respects, it is not uncommon to see gross violations of all possible perspective; objects in the background lighted from one side, while the model is lighted from the opposite direction. But it is not necessary, because a column, a curtain, or a chair is

really good of the kind, and free from the commonplace or vulgar in design and style, that it should appear in every picture; nor because a balustrade is real and well designed, that it should be obtruded in advance of the sitter. Variety is desirable in accessories, both as regards color and form, so as to be readily able to meet the exigencies of composition. In using painted backgrounds, care should be taken that the light and shadow correspond with that on the model, and it is desirable to avoid designs, such as foregrounds of tessellated pavement, which show, in a very definite manner, the exact direction of the perspective lines, and thus suggest one point of light for the landscape, and another for the figure. The carpet, or whatever may be used for the foreground, should be dark in color, and not of a pattern too strikingly defined.

FLOWER PAINTING IN WATER COLORS.

I.

A FLOWER having been selected as a study, it must be placed as naturally as possible in a vase of water. The first object is a good outline. The greatest pains must be taken to draw carefully and correctly every part of the flower, beginning generally in the centre, particularly if it is a full view which is to be represented. Every petal must have its own complete outline, not only indicated, but carefully defined; and let it not be considered that the time thus occupied is lost, for the study of the flower thus carefully made, will impart so perfect an understanding of it, as greatly to simplify the after process of coloring; and any attempt to finish a drawing, of which the outline is incorrect, will be simply time thrown away.

A small brush, filled with a pale tint resembling the local color of the flower, is the best instrument with which to draw the outline; but until a little practice has given ease and readiness in use of the brush, an HB black-lead pencil will be found more convenient, as the markings from this are easily effaced. Care, however, must be taken that the lines drawn with the pencil are so pale as to be barely visible; for nothing can be more disagreeable to the eye, or more unnatural, than a dark line, which no subsequent operation of the brush can efface. If the outline be too dark, it must be lightened with a little bread before proceeding to color.

The learner is advised not to begin by drawing more than may probably be finished before leaving the study, as a flower is generally far too much changed before the following day, to afford an opportunity of its then being successfully completed.

The outline being finished, the card must be lightly wetted in all parts intended to be colored, by passing the flat brush moderately full of water gently over it. If clear soft water cannot be procured, use boiled water. When quite dry, the flower should be washed smoothly over with a tint matching as closely as possible the lighter tones of its own local color. This wash should be begun at the upper left-hand side, proceeding quickly to the right and downward. Beginners generally experience a little difficulty in this process, at first; but if attention be paid to keeping the brush equally full of color until it is completed, the difficulty will be easily surmounted.

Beginners frequently exhaust the color in the brush before filling it afresh; the consequence of which is, that the new supply of color flows back into the former, leaving, when dry, a distinct mark, which is not only undesirable, but impossible to be obliterated without sponging the whole entirely out with clean water and recommencing.

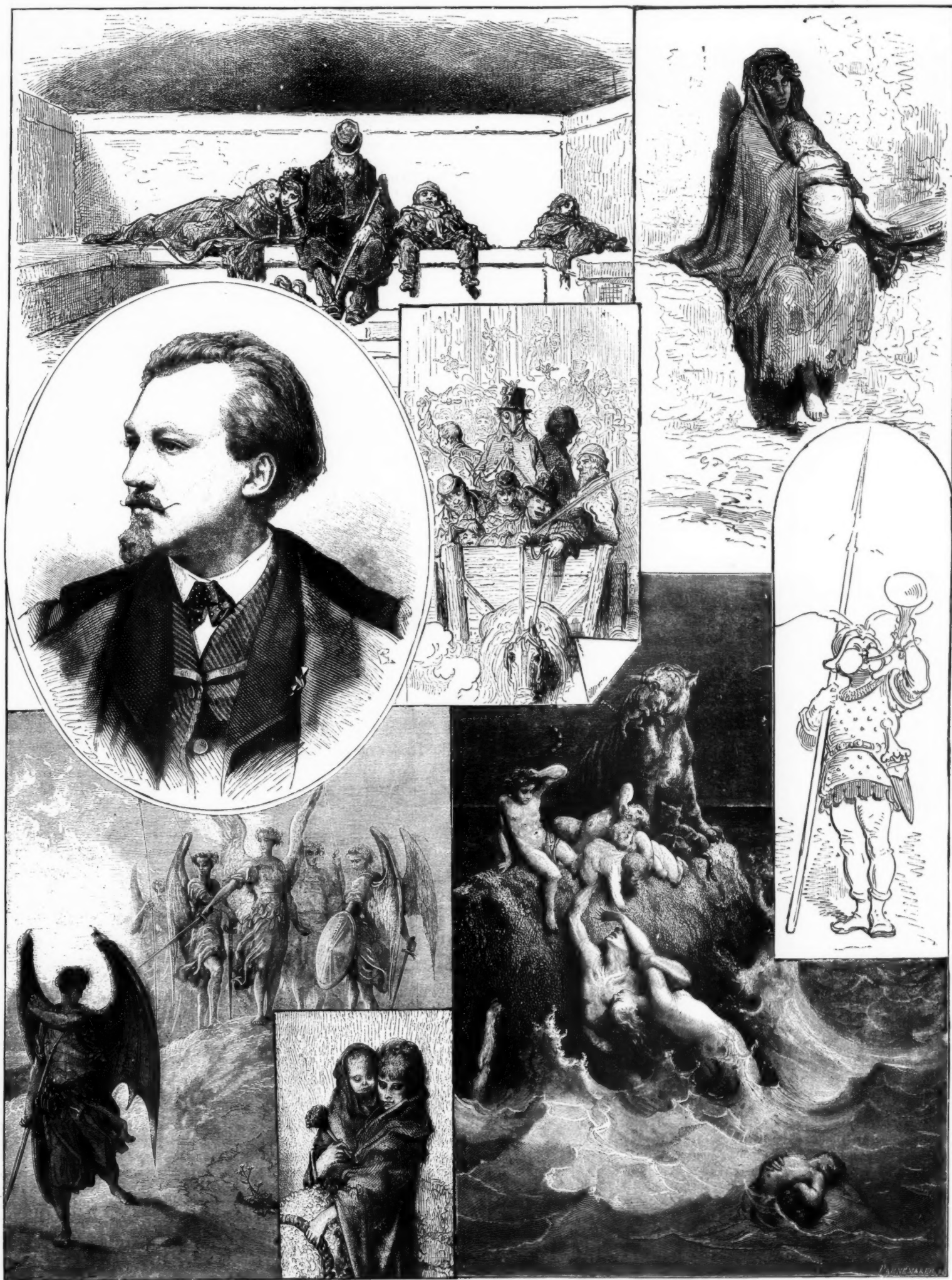
Fresh color must, therefore, be taken so frequently, that no difference can be perceived between the tint of that which flows from the brush, and that which is already laid on; the large pool left when the wash is completed (so constantly a difficulty until dexterity in handling is obtained), can be best disposed of by drawing the brush gradually to a fine point against the extreme outline.

When the color thus laid on is perfectly dry, the shadows must be carefully painted in, pains being taken to match their color with that of nature. The shadows generally appear, in some parts, to be insensibly lost and blended with the pure color of the flower. This effect may be produced by passing over their edges, while still wet, a clean brush, rather dryer than that with which they have been painted. The



"SNOW IN SPRING."

FROM THE PAINTING BY GEORGE H. BOUGHTON.



GUSTAVE DORÉ.

PORTRAIT OF THE ARTIST AND EXAMPLES OF HIS WORK AS PAINTER AND ILLUSTRATOR.

CERAMICS

HINTS TO CHINA PAINTERS.

VII.—TECHNIQUE.



TECHNIQUE may be defined as the method by which an artist finds expression for his art. The technique of his work is good or bad according to the degree in which he has gained control of his materials. If the painter is mastered by

the materials, the work will be feeble and hesitating, but if he can infuse his own spirit with conscious power into the inert matter and force it to do his will, the result will be the best expression of his artistic feeling, a masterly technique. Few artists can express themselves equally well in all materials. One may find his freest expression in oil-colors, another in water-colors, another with the pen, and another with the etching needle. In each case he must not be hampered by his materials, but must work on, almost unconscious of the medium by which his ideas are expressed. As in every other artistic handicraft, the colors used in porcelain painting require a certain kind of handling to produce the best effects, and it is of this, the technique of china painting, that I now wish to speak.

To acquire a good method is not an easy task. At first, it seems to the learner that there are unusual difficulties in the way. In painting on china there are certain obstacles to a free handling peculiar to the surface upon which the colors are laid. On the other hand, there are certain advantages to be derived from these same troublesome peculiarities, such, for instance, as the ease with which lights can be taken out or the work erased if unsatisfactory. The method of working is more like that employed with water colors than that used with oil, as the washes of color are applied thinly, the tint of the ground supplying the light. But the smooth, slippery surface makes it necessary to use a different method of laying on the colors.

In painting on paper with water colors, the tint is absorbed into the paper as a stain which is not easily removed in working over it. The glossy, non-absorbent character of the surface of china, however, renders the practice of laying repeated washes over any extended space impossible, unless the first tint is fired and so fixed. It will then be easy to work over the washes already laid, and now that the introduction of portable kilns has rendered firing at home practicable and so lessened the expense of the process, the amateur may indulge in repeated firings. More than one or two firings are, however, seldom necessary, except in the case of large work, although even a greater number might be of assistance to the beginner. With care, after the necessary skill in using the colors has been acquired, it is comparatively easy to work over tints already laid without previous firing.

This requires, however, a certain degree of dexterity, and since much depends upon the way in which the colors are laid, it would be well for the beginner to practice laying washes of color over other washes of

color before attempting to paint pieces to be fired. The effect of transparency produced by the vitrification of the colors in firing, will to a certain extent clear up the muddiest painting, but to obtain the full brilliancy and best effect of the colors, they must not be overworked. "Niggling" here will produce the same disastrous results as in oil or water colors. Having decided what you are going to do, the color must be laid with a light, firm touch just where you intend it to go and then be left to dry; a novice seems to be irresistibly tempted to go back over the tint just laid to attempt an improvement. This is a bad practice, for although an adept may work into the wet color to produce certain effects, it is a ruinous method for a beginner. However bad the tint may look as laid, it will only make it worse to work over it while wet, and the indulgence in such a practice leads to feeble and hesitating work. Let it dry, then work over it lightly, to deepen or modify the tint.

It is easy to try upon the palette the color with which your brush is charged, to see if it is the desired tint, before using it upon your work. Turpentine is used in the same way that water is employed in painting in water colors, to dilute the colors, but as the surface of the china is not absorbent, it is necessary to use the

tine, not having been kept long enough to become oily, seems the best. For those to whom the odor of turpentine is disagreeable, alcohol will furnish an excellent medium, having the merit of drying still more quickly than turpentine.

The brush, barely moistened with the medium, and charged with the color, must be held firmly and swept with an even pressure over the surface, where the color is to be laid. If the painting is the representation of a natural object, the strokes of the brush should take the direction of the curves of the object. For instance, in painting a leaf, think first what direction is taken by the rounded forms, and make the strokes of the brush correspond just as if you were modelling the leaf. Only in this way and by a correct translation of the tones of light and shade can an effect of roundness and relief be given. If the painting consists of a conventional design, the colors should be laid as flat as possible, and if necessary a blending brush can be used to produce an even tint; but I would not advise the use of the blending brush unless it is absolutely necessary. All teasing or overworking of the colors tends to loss of clearness and brilliancy in the painting. To recapitulate: Before you touch your work, think what you desire to do and then endeavor to accomplish it with as little circumspection and hesitation as possible. Do not lay the color in little dabbling strokes, but with a firm, free touch. It is only in this way that a sound technique can be acquired.

VIII.—DECORATION OF THE PLAQUE.

Tint the ground with vert bleu riche, having first outlined the design in water color. Wipe clean the portions of the design, over the edges of which the ground tint may have been carried. Paint the leaves with grass-green (vert No. 5 pré), with brown-green (vert brun) and green No. 36 for the darker portions. The edges turning up to show the under side may be painted with brown and iron-violet (violet de fer) to give the reddish brown tint. The flowers should be shaded with black and a little yellow, and the stamens painted with orange-yellow, the dark parts with brown-green. The stems may be painted with the red-brown mixture used for the under part of the leaves with a little green in parts. The light hairy filaments covering their surfaces may be represented by Chinese white used very thin.

M. LOUISE McLAUGHLIN.



DESIGN FOR A PLAQUE. "WATER LILIES."

BY M. LOUISE McLAUGHLIN.

color as dry as possible. If too much turpentine is used, the color will spread and dry with a hard line around the edge. This caution must be observed especially in working over tints already laid, and the advice given above, as to leaving each touch to dry before trying to work over it, must also be heeded. It is possible to lay tints one over another any number of times, if the previously laid tint is allowed to dry before another is applied; but if in laying one of these over the other you touch the work a second time while it is wet, all you have done will be spoiled. It is the practice of some decorators to use clove oil as a medium. Although it is possible, perhaps, to lay the color more smoothly with this medium, it dries too slowly; and unless you have a convenient arrangement for drying by artificial heat, its use is an annoying hindrance to continuous work. Drying so slowly it is also likely to collect all the dust floating near it in the atmosphere. My own preference is for a medium that dries as quickly as possible, and for that purpose fresh spirits of turpen-

PAINTING in what is known as "Boucher style" has been described in previous numbers of the magazine. But as we are often called upon to repeat the directions, and as they will be found particularly serviceable for the treatment of one of the designs in the supplement of the present number, and some on the opposite page, we give them again. The following are Mr. Piton's suggestions: The design having been transferred to the plate, use carnation No. 1 (Lacroix) for outlining the figures; the reflected parts are painted with yellow brown mixed with ivory yellow. Then with an ivory or horn knife mix one third carnation No. 1 two thirds ivory yellow, or two fifths carnation No. 1, and three fifths ivory yellow, which will give the general tint. Use the putois, and when the work is drying make the draperies, the hair and the accessories. When all is dry take brown No. 17, sepia, ochre, light gray, a little blue-green, and make the shadows, using more or less of one color or another according to circumstances. It is impossible to direct what proportion of each color to use. For a brunette add ochre iron violet to warm the shades.

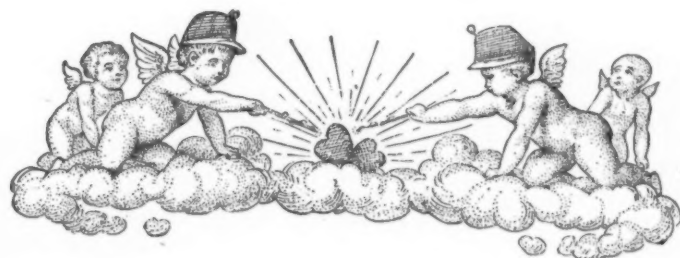
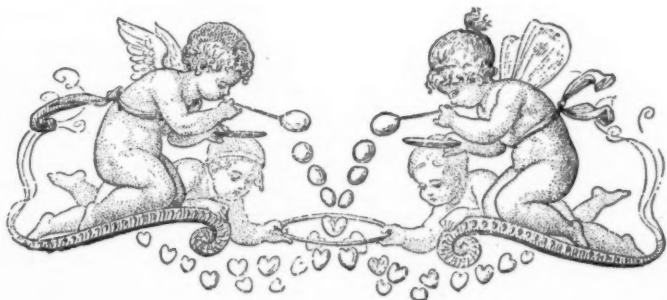
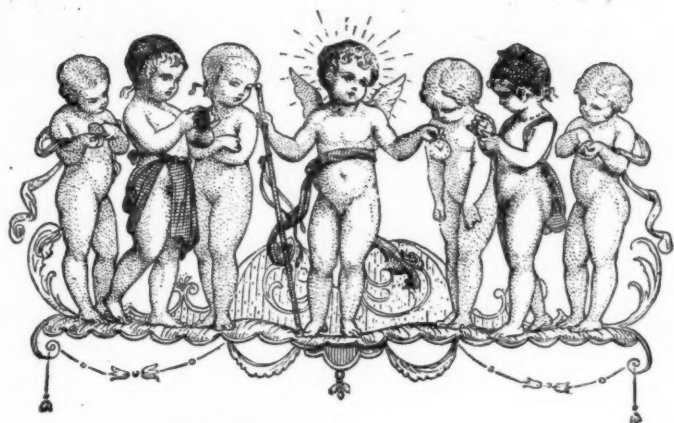
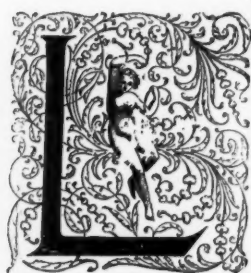


FIGURE DESIGNS FOR DECORATIVE PURPOSES. BY FROMENT.

DECORATION & FURNITURE

NEW HOUSES—INDOORS AND OUT.

II.



LET us take a trip out of town. Pomfret, or Pomfret Street as its inhabitants call it, is a Connecticut locality. It cannot be called a village, and should not be called a street, for street there is none nor even a row of houses. At about a mile or so from the railroad station a number of modern villas of the Newport style, with a maximum of red roof and a minimum of brown house, none of them within shouting distance of another, confront a solitary specimen of the same species. A little glen runs between, and a long strip of variegated woodland, which seems to contain every tree and plant native to the State, borders it till it arrives at the foot of the prominence, in summer blue with wild houstonias, on which stands the house. This is not very different from the others as to its exterior. Its sole distinction is a piazza supported on slender columns and Moorish arches, from which one can look up and down the winding valley and see the rain slanting down upon the Massachusetts hills. From this piazza one enters a short hall painted in brownish-orange tones which continue up the stairway. At one side opens the parlor, lighted by a large window joining on the piazza, and a bay filled with stained glass which overlooks the carriage-way and the garden at the side of the house. The ceiling of this room is low and flat. It has been painted with an elaborate design of Moorish ornament in small patterns, not often repeating, and kept together by the longer lines which run through and over them. The walls are painted also, but only in changing tones of green, without a pattern except for a low dado and a narrow frieze, both, like the ceiling, Moorish in character. Eastern stuffs and embroideries, Eastern cabinets and potteries and rugs, and furniture as much as possible of Eastern design, fill the room. The only exceptions to this treatment are the panels of the bay window, which are painted with Renaissance decorations of grotesque animals and festoons of fruit and flowers.

At the other side of the hall is the dining-room, which is lighted by one large window opening on the piazza. A coved recess holds the buffet. Otherwise the room is nearly square in plan, and it is low-ceiled like the other. Here the painting is made to suggest, and in some cases even to imitate, panelled woodwork. A little ornament of the Moorish sort is worked in here and there. The recess before alluded to contains some elaborate work in imitation of antique Venetian stamped leather. The plastering first received a coating of wax on which gilding was applied in a manner which allows the squares of gold foil to show, giving the work the appearance of a gold mosaic. This was toned with a scumble of various rich browns and then stamped with small hand stamps and painted by hand with a large diaper pattern, including, here and there, instead of conventional ornament, small figure medallions. The effect in the low-toned room is extremely rich.

great discrimination. A few proofs of wood-engravings and drawings in black-and-white simply framed adorn the walls. The owner of the house is one of our best-known wood engravers, but the work referred to is not his own. He can raise his eyes from his desk and look out over a constantly changing landscape. The flowers and insects which he engraves like a second Bewick are by him on his desk or in a case on the wall, and in summer all he has to do, if he wishes to study them in life, is to take a stroll in his own woods which lap around two sides of the house.

All of this work—the toning of the walls, and the painted ceiling in the parlor, and the imitation of a variety of materials in the dining-room—may be said to exemplify the great number of effects that the wax vehicle in painting is capable of. The first surprise of the visitor at finding himself in a little Hispano-moresque palace in the wilds of Connecticut, is scarcely over before he finds himself wondering at the rich appearance that may be given to a house by the use of this one medium. Yet the most beautiful room in the house is of much less astonishing character. It is a small study, the walls of which were left in the creamy rough-cast that is peculiar to that portion of the country. The windows are draped with a gray figured stuff making soft folds. The furniture is white wood. The other draperies and every article in and every part of the room are of different tints and textures of white material, chosen with

such as are already pretty well known, that are as elaborately decorated as that described above, and during the winter all practical building operations in the country have, of course, to be suspended; but the architects are busy with plans and estimates for villas and cottages which are to show themselves with the first green blades of the new crops. Mr. D. W. Willard is working on the drawings for a substantial house which is to have the outer picturesqueness of a Swiss chalet, with a great many more appliances for comfort in the interior than are usually to be met with in such a habitation. It is to be at Pondquogue, Long Island. A great feature in the architecture will be a large veranda running around three sides of the house. The furniture for this house has been in great part designed by Mr. Willard. The dining-room table is an excellent piece of engineering in this line. It is built both broad and strong, with four firm legs carrying a big wooden tray between them, and there are simple and ingenious arrangements for adding to its already very respectable dimensions if required.

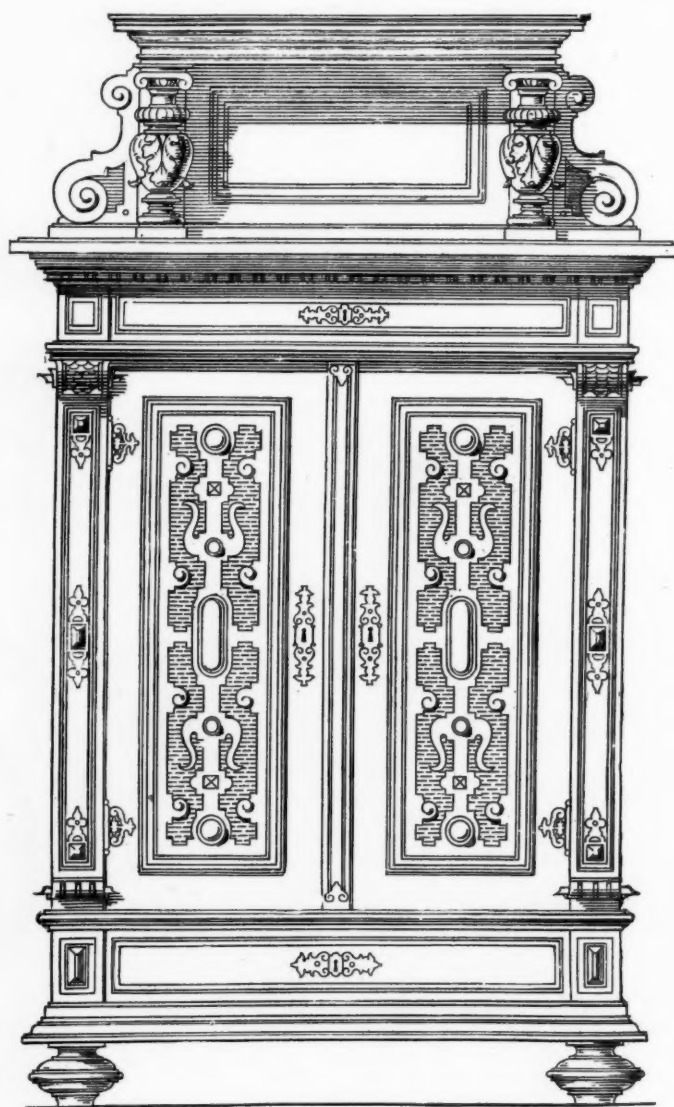
Messrs. Babb & Cook are building at Orange, N. J., a house which has some original architectural features. The main hall is disposed so that one may pass right through it to an immense semicircular veranda protected from the weather by glass and communicating by glass doors with the sitting-room and with the dining-room: at the other side of the hall through a bay worked on the outside into the general profile of the veranda, which in this manner is made into a connecting link, more private than the hall, between the other parts of the house. The veranda opens on a long stretch of meadow and will serve as a place of family reunion and for social gatherings of an unconventional sort.

This manner of arranging the rooms on the ground floor, so as to allow of considerable freedom as to their use, and to permit a more hospitable way of living than used to be common, is now growing in favor. In a house at Inwood, N. Y., which is being built by the same firm, the hall is so placed that the staircase is thrown to one side from the small vestibule, and well lighted from the front. Back of the stairs is the small study which the owner was satisfied to have. A veranda starts from the vestibule on the other side and turns the corner, making a great semicircular bay which almost encloses the parlor. Both the parlor and the dining-room can be entered from the hall, and they are connected by another large bay, the whole of which can be added to the parlor if occasion should arise.

At Belpoint, on the south shore of Long Island, a very sensibly arranged cottage is to go up in the spring. It consists of three adjoining portions, having in front the entrance hall, parlor, and dining-room, and to one side

the children's rooms in a sort of extension. The rear of this extension, carried around so as to mask the rear of the dining-room, is devoted to the kitchen and the servants' quarters. A long covered passage leads to the outhouses, and in front of this is a shed for cleaning guns. The whole is under one of those delightful old style Dutch roofs, of which the long curving slopes covered with gray shingles harmonize so well with the lines of our simple suburban landscapes.

Generally speaking, a building in the country or in the suburbs offers a much more complicated problem to the architect than a city house; but there are occa-



SIMPLE DESIGN FOR A CABINET.

There are few country houses of the size except

sions in his town practice of greater difficulty than ever can occur where space is no object. The most troublesome job that any architect can have to do is the remodelling of an old-fashioned city dwelling, to which the necessary additions can be made only at front and rear, and generally only at the rear. Mr. Babb is just completing a task of this sort at the corner of Sev-

which a flood of light is carried to the pantry and basement stairs. The space between the two ceilings is sufficiently great to permit of a person entering to clean it out whenever necessary. The library in this house is in cherry stained mahogany-color, with a mantel in marble of a dark blood-red with black and white markings. The dining-room so ingeniously supplemented is in oak.

To finish as we began with a dash of color, we could have nothing better or prettier to describe than the frieze which Mr. Paul Nefflen is painting for the dining-room of Mr. Jacob Ruppert's house at Ninety-third Street and Fifth Avenue. Mr. Ruppert is one of those sensible people who believe in having decorations that they can understand and appreciate. Accordingly, being a brewer and not ashamed of his trade, he has had Mr. Nefflen paint him a jolly procession of Rhineland children grouping themselves in a hundred engaging poses among sprays of vine and barley stalks. The little ones are talking, dancing, singing, playing on musical instruments, and one group of them is trundling along a barrel of beer! Bravo! Mr. Ruppert. This is better than the Hours, and the Seasons, and the Graces, and the rest of the mythological stock in trade of our ordinary decorators, who do not themselves care a fig for the meaning of the originals which they spoil with a mechanic hand.



DECORATIVE PANEL. BY CH. LAMEIRE.



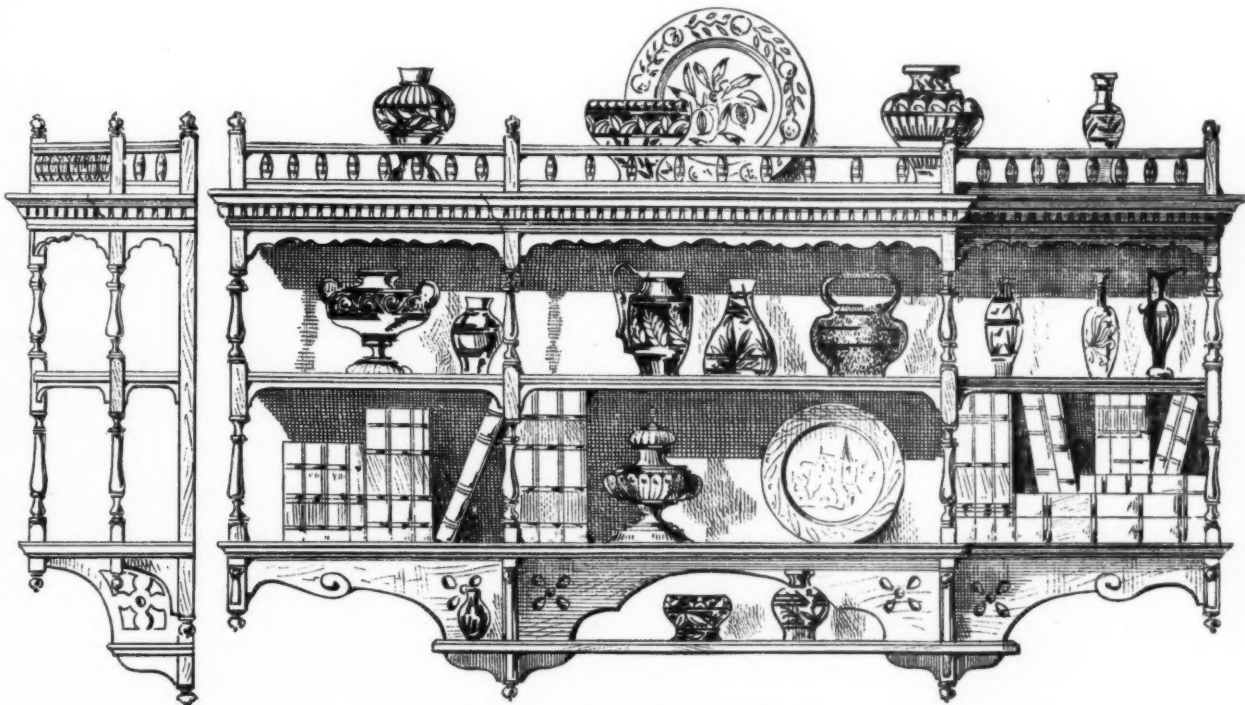
DECORATIVE PANEL. BY CH. LAMEIRE.

DEFENSIVE WINDOW DECORATION.

How often the mistress of a household has an eyesore! Sometimes it is one thing, sometimes another, but whatever it may be it is invariably the most prominent object within her range of vision. Sometimes the grievance is a hideous wall-paper against which the most artistic upholstery and carving lose their effect. Sometimes it is one of the icily-cold and rigidly "correct" mantelpieces of a quarter of a century ago, firmly fixed in its "coign of vantage," and obstinately refusing to lend itself to any æsthetic disguise whatever. Sometimes it is none of these, and the "pet" room is perfect in all its essentials of wall-paper, carpet, curtains, furniture and chimney-piece, yet with an eye-sore in the one window which overlooks a city back yard, with dust bins and ash barrels in full relief, or a country one with a near prospect of stables. Many plans are devised to conceal this eyesore, which cannot be

tine, but the effect is usually somewhat too vivid and sharp, and the work too elaborate. Another plan is to veil the window entirely with French tracing paper upon which figure designs are drawn and bordered with a conventional pattern. The effect aimed at, and attained when the workmanship and draughtsmanship are good, is of etching on ground glass, the figures being in outline and very slightly shaded by lines. Previous to being drawn upon, the paper must be stretched upon panes of glass exactly fitting the compartments they are intended to fill. This is the great difficulty of the process, the paper being so delicate it is likely to split. Any inequality of surface in the glass is also almost sure

to break the paper. The glass ought to be light and delicate that as little weight as possible may be put upon the sash. The panes and designs may easily be fastened into the required position by means of a small beading, and the designs being then enclosed between two glasses are safe from injury. To secure success in the straining



SIMPLE DESIGN FOR HANGING BOOK-SHELVES.

enty-first Street and Park Avenue, where his ingenuity in this kind of work has been severely taxed. The house was of the ordinary plan with a narrow entrance hall and stairway pinching, and pinched by, the room which opened off it. Mr. Babb's first expedient to gain more room was to take advantage of the house having a front on the side street, and to shift the entrance to a point near the centre of that, thus gaining for the room in front—now become the library—the additional width of the former hall. Beside this, the ground occupied by the stoop was utilized for a projecting bay. The upper part of the staircase was retained, and the lower flight was turned round so as to enter the new and broad hall which now cuts the forward portion of the building in two. At the other side of this is the parlor, and beyond that an extension containing the dining-room on the main floor and kitchen in the basement. One corner of the dining-room is cut off to contain the kitchen stairs and pantry, and this room receives light from the street by a simple but ingenious device. The passage from the dining-room to the parlor runs between this pantry and the street, and is lighted by a handsome bay. Over this bay on the exterior is a semi-circular arched window forming one architectural arrangement with it. At the height of the sill of this window there is a false ceiling to the passage, over

closed up entirely for the reason that its light is essential in the room. Plants are the usual resource, but many housekeepers object to flowers in their "pet" rooms and keep them only in their ordinary and everyday apartments. One successful plan of decorative concealment is to fill the entire window with a frame upon which are two taut surfaces of muslin with chintz flowers sewn upon the surface nearest the light and farthest

the paper should be made very wet by squeezing a sponge over it, but without touching it. The glass may be just sufficiently tilted to allow the water to run off, but no work should be attempted upon it until the following day. The corners should then be stuck with cement, that being preferable to either gum or paste, neither of which will adhere to the wet paper. The designs must be transferred by tracing from good pat-

terns, through the prepared surface, with a mixture of India ink and sepia.

Dried ferns tastefully arranged between double glass are sometimes very effective; so also are broadly-spread masses of seaweed. A very pretty curtain for such a "blind" window may be made with ferns laid upon coarse net, a second piece of net covering them.

The ferns must be pressed between blotting paper till quite flat, and then laid upon the net which has been previously gummed and dried. When dry they must be painted in liquid green (water color), left to dry again, and then covered with a strip of net the width of the ferns. Hung before the window the effect is extremely pleasing. M. B. W.

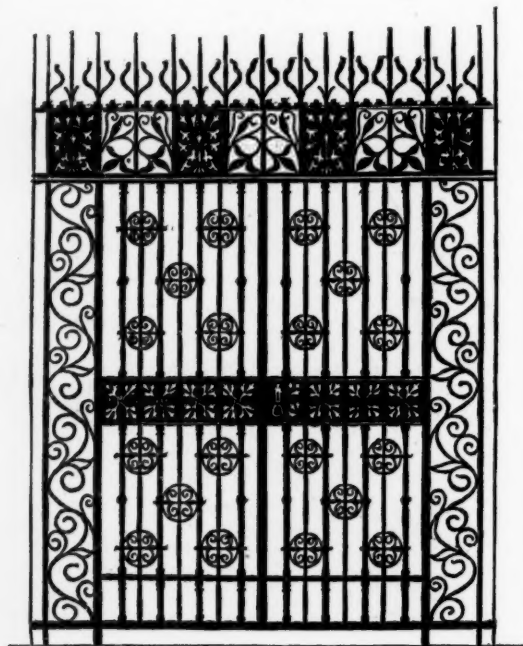


FINIAL.

THE NEW COURTS OF LAW IN LONDON.

THE illustrations on this page will give the reader some idea of the artistic taste which characterizes the decorative work on the new London law-courts, recently publicly opened by the Queen. The buildings themselves—somewhat resembling in their grouping those of a college—are rather picturesque than imposing. Owing to the badly selected site, the architect, the late Mr. Street, was unable to give a really grand work. But, after making allowance for the restricted area and other conditions over which he had no control, which

have necessitated some crowding and prevented some portions from being well lighted, it is generally conceded by fair critics that the architect has produced a building of great merit. A writer in *The Portfolio*, to which publication we are indebted for our illustrations of this notice, says: "Of its character as a work of architectural fine art, it may be said that no work of modern times has done more to prove that architecture as an art is not dead among us. . . . In the hands of, perhaps, the greatest master of Gothic art that its revival has produced, a building, possessing in a high degree all those characteristic



GATE IN THE NEW LONDON LAW COURTS.

of noble Gothic work which Pugin and Ruskin have taught us to love, has been created." We may give some further specimens of the many beautiful designs of details made by Mr. Street, in a later number. It is not our province to illustrate the purely architectural features of the building, which doubtless will be duly given by our more professional contemporaries.

REACTION IN FURNITURE FASHIONS.

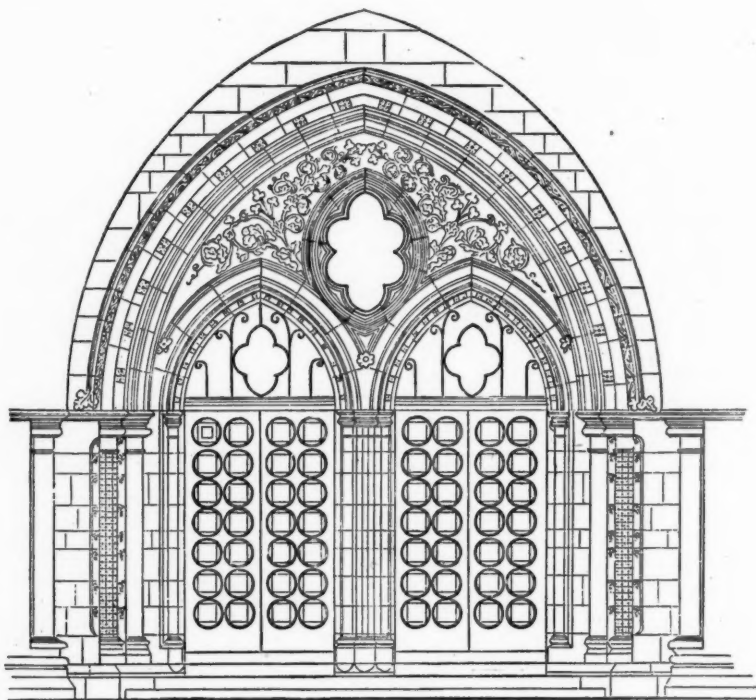
ACCORDING to a writer on the subject in *The Cabinet Maker*, published in London, a slavish following of the French which has been the rule in fashionable furnishing for ages in England, is now passing away. If, says this writer, the history of upholstery in that country had to be written, the illustrations would nearly all be replicas of Louis Quatorze, Louis Quinze, and Louis Seize designs. Such a furniture volume would probably disclose almost as much of the ridiculous as the illustrated chronicles of costume already reveal. But with the recent revival in England of solid and sensible furniture, there came a corresponding simplicity in draperies and upholsteries:

"The curtains, instead of being festooned and draped with heavy pelmet and cornice above, were allowed to hang straight from a plain brass or wooden pole, and merely fastened back by a band of gimp or curtain material. The stuffing of the chairs, couches, settees, etc., instead of being puffed, buttoned, and full of springs, was reduced in proportion and became more flat and wearable. The remarks of such eminent men as Professor Huxley upon the dangers of dust, and Dr. Richardson as to the unhealthy associations of carpets, curtains, etc., told upon the trade and the public, and induced them to lessen the evils connected with such luxuries as much as possible. Thus a thoroughly English fashion came about; heavily draped pelmets were abandoned, and plain straight buckrams substituted. Bedsteads without hangings were preferred to the old funeral half-tester or four-poster, puffy chairs were shorn of superfluous puffiness, and the upholstery of the country was decidedly improved."

Our trans-Atlantic contemporary is afraid that the cleanly epoch is passing away, and that, as usual, a reaction is setting in; our English cousins are again to be the slaves of dust-catching and unhealthy French fashions, and the useful sanitary lessons of the last few years are to be hidden beneath the once more increasing folds of modern drawing-room upholstery. This

comes, it is suggested, of the excesses of the severe school, who deemed it necessary to select the most dingy of colors and the dullest of surroundings. The writer we are quoting avows a bias toward the English rather than the French school in this matter; but at the same time says he is not prepared to urge any furnisher to banish extravagant upholstery from his stock. What he hopes for is that a combination of sensible English and luxuriant French ideas may take place. The Artist, an English journal of undoubted taste, does not approve of much compromise in the matter. It says: "After setting up a style of our own, which commanded the admiration of many foreigners at

the Paris Exhibition, it is a pity that we should be once more dependent upon Paris. The immediate source of the new oscillation of taste is the upholstery at the exhibition in the Champs Elysées. One of the monstrosities there was a cabinet covered in plush, made out of deal enveloped in dull cerise velvet, the drawer fronts 'swagged,' and the legs dressed and fringed. The article certainly looked dainty, and a thoughtless person—such as those who adopt Paris



DOORWAY OF THE CENTRAL HALL OF THE NEW LONDON LAW COURTS.

ideas without question in dress—would admire it with effusion; but it would be difficult to conceive a more unsatisfactory piece of furniture. It offers a ready refuge for dust, and the delicate swags would hardly retain their graceful folds or position for a week in a house where children existed. Still the writer in *The Cabinet Maker* has no doubt that any enterprising manufacturer who thought well to run up some similar inexpensive structures, dressing them in the same way, would find a ready sale for his well-clad cabinets. If this mode should obtain vogue, we shall presently require suits of clothes for our articles of furniture."

THE decoration of a room in Moorish style may be made very attractive in a very sunny room. The chief objection to its use in an ordinary way is that, as the



OAK PANEL IN ONE OF THE NEW LONDON LAW COURTS.

window would have to be very much suppressed, the room would be rather dark. The windows should be of colored glass and, as well as the doors, should be veiled by rich hangings of plain or striped material. If striped, the stripes should be horizontal. The colors chiefly used by the Moors were scarlet, blue, and gold. The whole wall should be covered with devices. Horse-shoe arches should be drawn above the doors and windows; the arches decorated with bands of two strongly contrasting colors, as red and black. If white is introduced, it should be ivory white, the effect aimed at in the whole coloring being subdued richness. The floor should be either stained a dark color or inlaid with patterns in wood, tiles, or marble, either of the

two last named being the most appropriate. The seats (if any) should be low ottomans, or divans, or cushions on the floor. To be strictly in keeping, the ceiling should be decorated in colors and gold; and it would add very considerably to the effect to have suspended from it a colored lamp of Moorish design, which would shed a lovely subdued glow when lighted in the evening, and add very much to the "finish" and artistic beauty of the room even by day.

SOME NOTABLE FRENCH BRONZES.

THE three interesting examples given herewith of artistic gilt bronze work belong to as many successive epochs in French art, extending from the closing years of the eighteenth century to the end of the first quarter of the present century. For purity and simplicity of design it will be observed that the later examples commend themselves most to the present canons of taste in decoration. In the larger candelabrum—this, as in the case of the other, is one of a pair which, together with the clock, we have had drawn from photographs of the original objects owned by Mr. G. E. Butler, of this city—we see a good instance of the ultra-classicism of the Consular period. The sockets for the lower tier of candles are fitted in antique lamps, each with a representation of flame, which, however, being adjustable, can be removed at pleasure. The

burnished only at occasional points. These candelabra, like those just described, have each ten branches. They are about three feet and a half high. In the very handsome gilt clock by Ledure, which we illustrate—it is thirty-six inches high—one fails to see any indication of the decadence which is supposed to mark the decline of French industrial art after the fall of Bonaparte. It is hardly necessary to say, perhaps, that no true connoisseur draws the line too abruptly which historically divides one period of art from another. The date of this object is probably about the year 1820. One rarely finds a more admirably executed piece of work of the kind, so far as the mechanical part is concerned, and the design is chaste and beautiful.

DECADENCE IN FRENCH FURNITURE.

THE exhibition of antique furniture at the Union Centrale des Arts Decoratifs in Paris, now closed for

latter point, for even here one who has time to spare and likes the exertion, can pick up at second-hand, furniture such as would cost him three or four times as much money if made to order.

In the same number of the same magazine, M. Fourdinois himself has four drawings showing the interior of a Parisian bedchamber as he would fit it up in the modern French style. It is no wonder that people buy antiques even at high prices, if such is the best they can get of modern work. Of twenty-six pieces of furni-



CANDELABRUM OF THE FIRST EMPIRE PERIOD.

ture—counting the window garnitures and a portière—displayed in these drawings, a little bureau has some pretensions to elegance, and a larger one does not look bad. Those frightful little chairs which seem not able to bear being glanced at, others with stuffy upholstery, an armoire with glass doors, pillars in the corners of the room, lambrequins, curtains draped to stay as they are and never be drawn or fully opened, portières à l'antique, fringes, galloon, riff-raff, all those bourgeois "elegancies" which with us have been consigned to the garret, are in full glory. It is only fair to say, however, that M. Fourdinois is by trade a cabinet-maker, and as the designs of objects of that sort are good, he may be the worthy successor of Boule and Riesener that he is said to be.

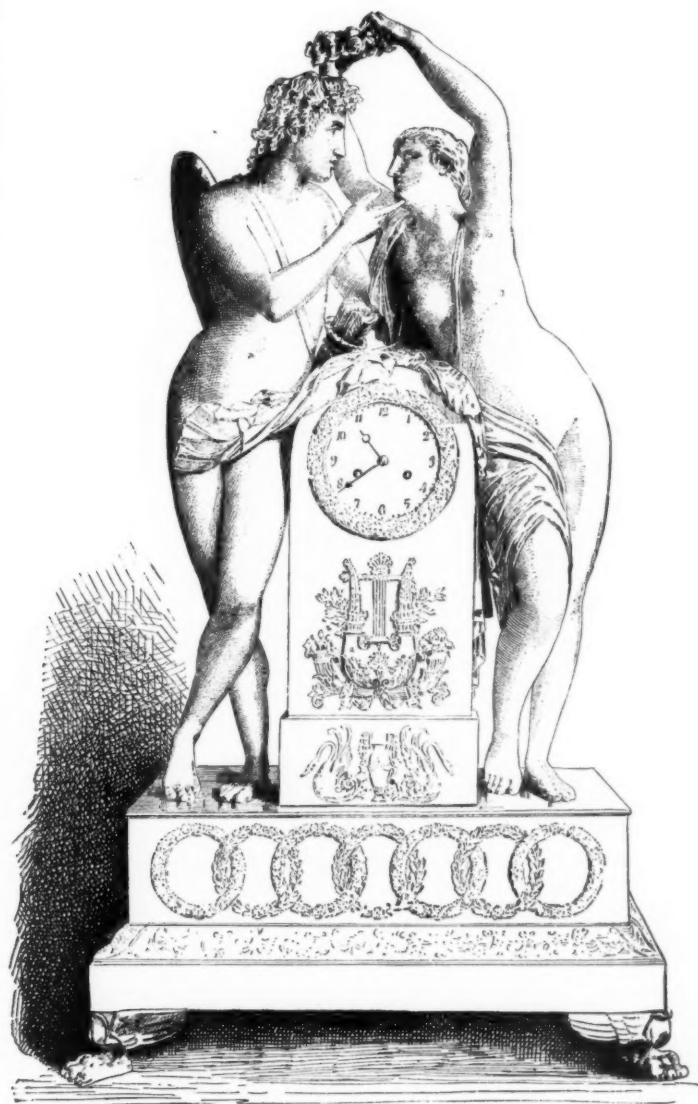
A CHARMING little morning-room has just been fitted up after the following simple scheme. The floor, of Georgia pine, is stained red-brown and shellacked.

The walls are wainscoted to a third of the distance from floor to ceiling with pine, shellacked, bringing out a warm golden hue which harmonizes to perfection with a wall covering of china blue Morris chintz hung from a small brass rod in rather scanty folds. A drugget of India red covers the centre of the floor, and book-shelves and over-mantel of pine, shellacked, complete the color-scheme of the pretty room. Furniture made of pine, shellacked, and fitted with loose cushions of Morris chintz, is made, after designs from a clever young architect, to go with this room. Attractive to the eye as is the result attained, one can hardly trust the wear of soft pine in a room designed for family use, while the expense of more substantial furniture would be little greater. Ash is certainly preferable on the score of durability. Well rubbed with oil, it shows a beautiful grain, and very lightly stained, a pleasant, warm tone is produced.



CANDELABRUM OF THE CONSULAR PERIOD.

These candelabra are nearly four feet high. The other pair are beautiful examples of the best period of the First Empire. The shaft only of the graceful Corinthian column shows the structural bronze, which is elsewhere entirely covered with the heavy fire gilding,



FRENCH CLOCK OF THE RESTORATION PERIOD.

shaft shows the rich bronze unrelieved with gilding, except for the delicately chiselled figures and ornaments which stand out with excellent effect from the dark background.

the winter, has drawn from M. Henri Fourdinois, a well-known designer of that city, a lament on the decadence of his art. It is true that it is at a very low ebb in France at present, and that English makers have long since left the French behind, not only as regards solidity of construction, but in taste also. The *Revue des Arts Decoratifs* publishes a plate representing what it is pleased to call an "example of elegant simplicity," a nineteenth century bed, the like of which it seems to us we have seen in the show-rooms of our enterprising furniture makers of the Bowery and Sixth Avenue. Can it be that in this matter also we are to guide our French friends? It is certain that in New York, though not in the streets which we have mentioned, good modern furniture can be procured by paying a good price for it. M. Fourdinois attributes the decay of the art in France to the mania for antiques, and predicts a sudden ending to this mania. We are afraid he is mistaken on the

JAPANESE AND EGYPTIAN ART.

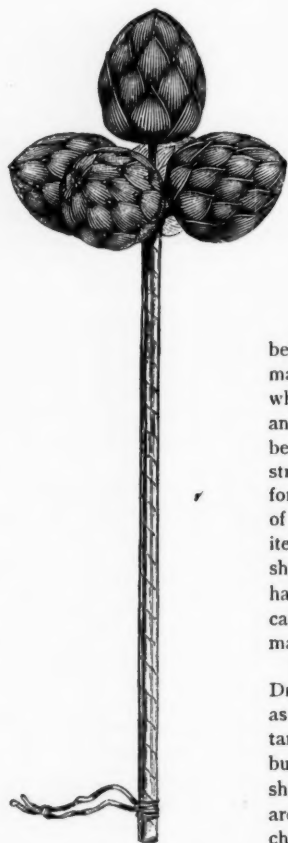
DURING his stay in Japan nothing surprised Dr. Dresser more, he tells us, than the strong Egyptian characteristics in many of the old works of art. On certain Buddhist altars he found a branch of the nelumbium or lotos, ending in a flower and a leaf, while attached to the stem are scales of a young leaf and a bud. This object, illustrated herewith, Buddha is said to hold in his hand when he prays for his mother. It bears a strange likeness to Egyptian work.



BUDDHIST MONSTRANCE.

One cannot fail to notice, by the way, how perfectly this graceful design might be adapted for the purpose of a tobacco-pipe; the leaf would serve as a rest, and the disk at the top of the flower with its natural perforations would make an excellent guard. We venture to suggest the idea to some enterprising manufacturer who may wish to bring out a pipe at once artistic in design, simple in construction, and convenient for use.

The nelumbium from time immemorial has been applied in Japan to sacred purposes. In the accompanying illustrations we find it conventionally treated with Egyptian-like rigidity, in a curious object which closely resembles in character the "monstrance" of the Roman Catholic Church. "One of these specimens contains the tooth of a bishop, while in another are small metallic lumps found in the ashes of a cremated priest. The superstitious believe that if the man has



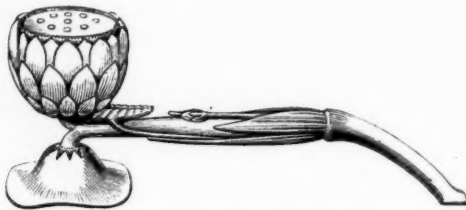
GROUP OF LOTOS BUDS USED ON BUDDHIST ALTARS.

been wise there will be many such lumps found where his body is burnt, and if not there will be but few. The monstrance is in some cases formed almost entirely of gold, and is of exquisite design and workmanship, and their parts have a symbolical significance from which much may be learned."

In Buddhist temples Dr. Dresser found, used as ornaments on the altars, groups of five lily buds bound together as shown herewith, which are not less Egyptian in character than the spray of the lotos in the pipe-like form alluded to above. "The lily associated with Buddhism,

however, is not that of Egypt, the latter being a nymphaea, the former a nelumbium; but each country has simply used the flower growing in the land. In both cases the particular lily which was familiar to the

people was treated with the same rigid conventionalism. In some Japanese forms of the lotos, we have two longitudinal convex ridges on the petals, such as we find on Egyptian and Greek leaf-mouldings."



OBJECT CARVED IN IMITATION OF THE BUDDHIST LOTOS.

These ridges are shown in an illustration of a lotos cast in bronze, preserved in the Mikado's treasury at Nara. In connection with his remarks con-



BUDDHIST MONSTRANCE IN A JAPANESE TEMPLE.

PRESENTED BY A CHINESE PRINCE, A.D. 622.

cerning the nelumbium, Dr. Dresser calls attention to the fact that a conventional ornament, having to the scroll-work of China a relation similar to that which the Anthemion of the Greeks bore to the ornament of that country, owes its origin to this flower. While the ornament is so derived, the leafage surrounding it comes from the conventional representation of clouds.

Going farther into the analogy between the early decorative art of Egypt and Japan, our author calls attention to "the insignia of the latter country, a golden ball on a red ground, or a red ball on a white ground—in other words a representation of the sun. By the ancient Egyptians a similar device was used; and on plate V. of Owen Jones' 'Grammar of Ornament' we have examples of Egyptian work in which this red ball occurs. Thus, it rests on a lotos in the bow of a boat, it surmounts a stern post, it occurs on a feather used on ceremonial occasions, and it crowns the head of the asp; while in the ornament once placed over every doorway in Egypt, we have the sun as the central figure, and wings and asps placed laterally."

Again Dr. Dresser finds in old Japanese works water rendered as the "wave scroll," and drawn precisely as it was by the Egyptians; "the key pattern in many varieties, but especially in the more simple ways in which it is found in old Egyptian work. We also have birds as a favorite ceiling ornament in both countries, while in each instance a rigid conventional characterizes the drawing; and in some of the renderings of birds there is a striking similarity between the works of the two countries. There is also the simple yet dignified portrayal of the figure, as in the

Buddhas of Japan, and the sculptured gods and kings of the Egyptians. There is the use of lotos-leaves on mouldings, and we have the slanting walls of the buildings. While, again, the Nile god was supposed to dwell in the lotos flower, Buddha sits on that blossom as a throne. Beside all this we find that the priestesses at Nara, while performing their sacred dance, used the sistrum or rattle in the manner of the priestesses of Isis, and in both

JAPANESE LOTOS IN BRONZE OF EGYPTIAN CHARACTER.

countries the sistrum (like the yoni of the Hindus) symbolizes the celestial virgin.

"Then the Japanese pillows bear a close resemblance to those of ancient Egypt; the use of the metallic mirror is common to both nations, and in each the circular form prevailed. The Egyptians had the ibis; the Japanese have the stork; and in both countries the bird is sacred. A lion at Thebes is drawn with a circular ornament on the shoulder, similar to that which we find on many of the old mythical animals of Japan. Patterns formed of birds' heads arranged in linear series are not uncommon



SIDE VIEW OF THE SAME MONSTRANCE.

in either country. In both we find a sort of capital on granite columns, formed by painted ornament."

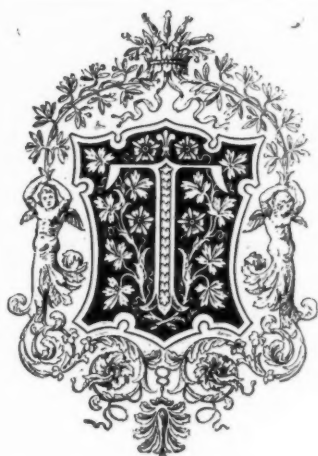
There is much more of the same character adduced by Dr. Dresser to show that the Japanese have, at an early period, had intercourse with Egypt. How this intercourse between countries so remote came about he does not pretend to say. But he reminds us that in the early centuries of the Christian era, constant intercourse was kept up between China and Japan; and many Buddhist priests from Siam and India



CHINESE ANTHEMION. DERIVED FROM THE LOTOS.

also visited the latter country. Dr. Dresser strongly inclines to the theory that Japanese communication with Egypt was conducted through Continental Asia,

ART NEEDLEWORK



EMBROIDERY NOTES.

THE appliqué work of the present season exceeds in elegance anything which has previously come under this head. The materials are not only richer, but they are much more elaborately treated. There is, for example, at the rooms of the Decorative Art Society, a mantel lambrequin of dark red, ornamented with a design of ripe pears on the branch, which is made to bend, vine-

like, to the necessities of the narrow strip. The fruit is cut out of various shades of olive plush, including a greenish golden shade. These pieces are over-worked heavily at the edge with olive crewels, which give a rounded effect, and the same crewels are used on the surface to represent the irregularities of the fruit, leaving the plush for the high lights. The pears are arranged singly or hanging together—in the latter case the lighter overlapping the darker with charming results. The leaves are cut out of deeper shades, and over-worked in the same way with crewels. The stem is done in Kensington stitch with brown crewels, and is outlined with gold thread, as are both the leaves and fruit. It will be seen that the work, from the depth of plush and the subsequent treatment, is in high relief, which adds greatly to its richness.

Dogwood, in high-piled white plush, over-worked in the same way with crewels slightly varied in tint, is especially desirable for this method of decoration. There are also many conventional designs cut out of plush in dull tints, particularly of blue, red, and olive. With these much tinsel is used, not merely in outlining, but massed in centres and at the heads of branching scrolls.

Relief work of all kinds is greatly used. Among the last and most striking effects are branches of horse-chestnuts, with the nuts made in three-quarters relief of tinsel cord and brown silks. It is impossible to describe the making of these, but it may be said that if an effect is reached, the way in which it is done is of little importance, and many of the most skillful embroiderers do their work immediately from the natural object. The advantage of this is found in many ways, and chiefly in the fact that it cultivates the habit of independent observation, and opens the way to the introduction of new motives, which is the chief aim now of all those whose business it is to furnish embroidery to the public.

Next to appliqué (in fact, although its effects are much quieter, they are much more artistic) is darned work. The Decorative Art Society has shown much of this work this season, novel in design and beautiful in execution. There is now at its rooms a scarf table-cover worth description. The body of the cover is a rich light olive plush. The ends are of lighter satine, at least a foot deep. The design consists of one of those fruit-bearing trees which are seen in Walter Crane's work, that, for example, in "All Around the Mulberry Bush." There were two of these trees on each end, the stem of another and the foliage of another, these two being between the two complete trees, and as if the end had been cut off of a body of stuff with this design. These trees and foliage are worked in olive crewels in a broad, open way, and not in Kensington stitch in the usual fashion. The surface is then closely and regularly darned with a lighter shade of filoselle, very much, in fact, of the tint of the plush of the body of the table-cover, which throws the design into relief and gives it a brocaded effect. It is not every one who appreciates this darned work, either for its beauty or for the labor or expense involved. The

silk used in it is in itself a serious consideration, and, with the labor required, makes it one of the most expensive means of ornament.

While referring to scarf table-covers another may be described, by no means rivalling the one above in elegance, but arranged in a way suggestive to needlewomen. This is of felt, a material now somewhat scorned by high-art embroiderers. The scarf is of olive felt, and the ends of dark-red felt, which is also carried as a border about the centre. The design is the carnation, a single blossom in each spray. The flowers are placed in stiff single sprays on the lower edge of the end, which, by the way, is not more than six inches deep. Other sprays are added above, and straggle—no other word expresses it—up on to the olive and over on the side border, making the whole decoration at least a foot deep. The flowers are done in crimson crewel in Kensington stitch, the foliage in the same stitch in olives.

The stem or outline stitch has lost nothing in favor. Generally it is used with other stitches. In portières and large pieces, where it is used boldly, it is mingled with a loose button-hole stitch, which describes the larger figures. Such is a portière of cream satine, whose design is worked in a dull light-red—the ornament being large whorls and conventional vines. A very commendable use of outline stitch is in irregular lines, making a network over the surface of the stuff. A pongee mantel lambrequin has such treatment in brown silks, running about a large scroll-like ornament in brown. The color is introduced in a sort of daisy-like figures contained in a circle, the upper one being of pale-blue

At the Woman's Exchange the sunflower appears anew in an ingenious standing screen. The petals are made of shaded yellow satin whose deepest tint is gathered in about the wide brown centre. It is full enough to still be full where it passes over the circumference of the circular cardboard on which it is made, thus suggesting the petals. The brown inside is covered diamond-wise with yellow silks and is dotted with French knots in yellow silk.

A new design for linen doilies is a circle in the centre filled with curving and intertwining lines in over-and-over stitch of different colored silks.

Combinations of pink and olive are considered the most desirable this season. A beautiful example is a large straight-backed rocking-chair covered with olive plush on which wild roses and foliage are embroidered in silks. The tints of these are carefully chosen and blend from the light pinks of the roses through red and browns in the foliage into the olive plush.

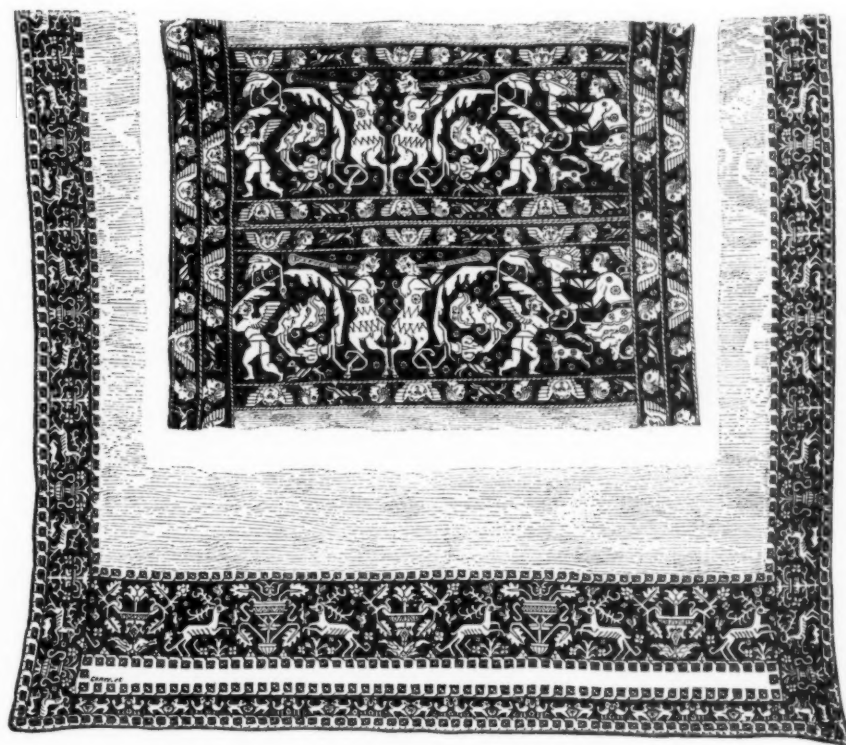
For the frame of a small hanging mirror, sapphire plush is used. A scroll pattern of silk braid of any contrasting hue is disposed upon it, and then embroidered over in point-russe with various bright-colored silks, mingled with touches of gold thread. A heavy cord of silk and gold finishes the frame.

Châtelaine bags are too useful to be allowed to go out of fashion. The tendency this season is to avoid floral sprays in decorating them, and to adopt nondescript Eastern designs, heavily wrought in silk to stand out in relief from a plush surface. Gold and silver thread and bullion play a prominent part in these bags, and when mounted with appropriately handsome clasps, they may be made to reach a sufficiently extravagant value to satisfy the demand of even an American.

A charming method of embroidering a châtelaine bag is to use the small gold sprays employed for ecclesiastical embroidery, and worked in a hand frame. These sprays are transferred to a plush or velvet ground and sewed down with small stitches. A lining of yellow satin and clasps of dull gold will complete such a bag, which might be either in dark blue or claret-colored plush.

Portières, handsome but easily made, are of wool momie-cloth in wines, olive, or dark blue, or in some one of the artistic shades. These portières are divided into frieze, field and dado bands of plush of the same color. The surface is then treated at regular intervals by irregular disks, or the figure of some flower, such as the marsh-mallow or dogwood. This is outlined with filoselle by couchings; on wine-red the marsh-mallow would be outlined with cream and pink filoselle together, the shape of the petals being carefully preserved, with some French knots in the centre, and an occasional line in the petals breaking up the inclosed surface somewhat.

H. H.



CURIOUS BATISTE HANDKERCHIEF WITH RED SILK BORDER.

ITALIAN WORK OF THE FIFTEENTH CENTURY.

silk, the other, placed a little lower as flowers on a vine, of pale pink. These are done in fine Kensington stitches.

These irregular lines in outline stitch are admirable in gold thread. A square of blue plush, intended for a table-cover, is thus traversed with gold thread, except where large disks are button-holed with blue crewels of different tints. These disks are in groups of one, two, and three, and each contains some figure in outline stitch. This is generally a flower, and, in this case, is the dogwood blossom in different positions.

The toilet sets in outline stitch are very attractive. These are on a sort of linen grenadine, which has its borders hemstitched. The centre is then covered with lines in dull red silks, interspersed with small disks, which are covered with darning. Sitting-room table-cloths exposed to constant use are of firm white linen, covered over with a loose sort of vine-like ornament. The stems and leaves are done in olive and brown crewels, and the flowers are conventionalized daisy-petalled blossoms in Kensington stitch, in blue, red, and yellow. The border of such a cloth is dull-red satine. The design is very odd, and does not easily lose its charm.

A pongee work-bag has a Chinese fret all over it, done over-and-over in deep red silk, and leaving diamond-shaped spaces. In these are small oval clusters of leaves in satin stitch of the same tint. On each edge is a border two inches wide of deep red velvet.

kingdom. Earl Godric gave two hides of land of his own, and the possession of another half hide, which he held so long as he should continue earl, to Aluvia, as payment for teaching his daughter to work embroidery. In one entry of the end of the eleventh century a chasuble is mentioned which cost £10, equal to about £150 or £200 of modern money. Another curious passage tells how churches sometimes contracted with the embroiderers for her work. Denbert, Bishop of Worcester, in the year 802, granted a lease for life of a farm of 200 acres, to Eanswitha, an embroideress of Hereford, on condition that she was to renew, and scour, and from time to time add to the robes of the priests and ministers of the church of Worcester. In the Liberate Roll of Henry III., A.D. 1241, this monarch ordered the payment of £24 1s. 6d. to Adam de Basinges for a cope of red silk given to the Bishop of Hereford; and also £17 and one mark for two chasubles for the royal closet. In the year 1242 there is recorded a payment "for a certain cloth of silk and a fringe purchased by the king's command to embroider a certain embroidered chasuble which Mabilier of St. Edmund's made for us." Again, A.D. 1317, "fifty marks, in part payment of a hundred, were paid by Queen Isabella's own hands to Rose, the wife of John de Burford, citizen and merchant of London, for an embroidered cope for the choir, a present to the Lord High Pontiff from the Queen."

ART IN DRESS

FASHIONS OF OUR GREAT-GRANDMOTHERS.



It was in the latter days of the last century, when the Revolution in France had exiled from its congenial borders that high priestess of fashion, and toilet aide-de-camp to Marie Antoinette, the famous milliner, Rose Bertin, that we for the first time find England taking the lead in matters of dress. After the first shock of the Reign of Terror had died away, the whilom disciples of fashion in France found themselves asking each other the inevitable question, "Wherewithal shall we be clothed?" In this emergency, Rose Bertin and her workwomen set their wits to work, and from their new headquarters in smoky London sent forth upon the world a variety of extraordinary modes culminating in the "costume merveilleuse." From this eccentricity was developed the antique mania, and assuredly with all its faults we find in the fashions of that style much that is beautiful and worthy of reproduction. The charming women of Napoleon's family adopted this fashion unanimously, and have handed it down to posterity in the best-known pictures bequeathed to us of that brilliant coterie of would-be sovereigns. Pauline Bonaparte, when plain Madame Leclerc, appeared once at a ball dressed in fine India muslin with hems of gold, girdled below the bosom with a gold band clasped by a superb cameo. The short sleeves were also fastened with cameos, and the classic head-dress, consisting of bands of fine tiger fur, surmounted by bunches of golden grapes, made her a faithful copy of a Bacchante of classic mould. Mme. Tallien, also a toast of the day, is described as wearing a plain robe of India muslin, with folds in the antique style, fastened at the shoulders by two cameos; a gold belt encircled her waist, and was likewise fastened with a cameo. Her hair, of a glossy black, was short, and curled in a fashion then called "à la Titus." Over her fair shoulders was thrown a superb red cashmere shawl, an article at that time very rare and in great request. Thus attired, Madame Tallien, a bel-esprit as well as a beauty, made good her claim to the description "a Venus of the Capitol, but more beautiful than the work of Phidias."



Another evening dress of that period has been recorded as a model of good taste. It was worn by Madame Permon, Napoleon's early love, upon the occasion of the marriage festival of her daughter, afterward Duchesse d'Abrantes, and is thus described by that lively writer: "My mother was perhaps the prettiest woman in the room after the First Consul's two sisters. She wore a robe of white crape, trimmed with bunches of double jonquils. Its form was Grecian, folding over the bosom and fastened on the shoulders with two diamond clasps. On her fine black hair, resembling velvet, she wore a toque of white crape with branches of jonquils, and in her bosom a large bouquet of jonquils and violets. She exhibited neither necklace nor jewels of any kind, except two fine diamond drops in her ears. I was proud of my mother."

The graceful simplicity of the walking dress of that time and later (for this fashion held in England and France extended to America) may be judged by the illustration given herewith. Gowns were short-waisted, low, and square, the sleeve a mere puff, the skirt easily and lightly draped. Long wrinkled gloves of white or tan color were worn then as now. The hair clustered in soft rings around the brow, and the bonnet was moderate in size and becoming in shape. A scarf of silk or crape, the ends

caught together in a tassel or "gland," was worn upon the shoulders, and the inevitable reticule hung coquettishly upon one arm. Shoes bore a striking resemblance to the sandals of antiquity. They were very low, and were held in place by ribbon lacing. Thus equipped, a late eighteenth century or an early nineteenth century belle had no hesitation in sallying forth to brave the inclemency of the weather. In winter, the palatine, a fashion borrowed from the North of Europe, made its appearance, together with the man-like beaver hat, the muff, and waving veil.

It was after the Restoration in France, about the year 1815, that the mania for classic simplicity disappeared to be succeeded by a style familiar to Americans in many of the family pictures found in our older mansions. Alas for the departure of beautiful outlines, of unlaced figures, of easy motion in walk or dance! The hair was now drawn back in the middle, profusely curled upon the temples, and clubbed on top in a most forbidding knot. The skirts were distended, the hideous leg-of-mutton sleeve was developed, the wide ruffled collar concealed the line of throat and bust. A silk apron, ruffled and bowed, was part of a lady's home toilet, and can only be said to possess the negative merit of looking "quaint."



In evening-dress a turban was worn, concealing the shape of the head. Long busks, and a "bertha" or neck trimming of uncouth shape, with leg-of-mutton sleeves, completed the decoration of the dress. If the club of hair remained uncovered, it was adorned with two or three wild-looking plumes, inserted without taste or discretion. English straw bonnets, with green gauze veils, and long-waisted spencers (associated indissolubly in our minds with the gala attire of the immortal Miss Fanny Squeers), became the rage. In 1820, leg-of-mutton sleeves attained such an enormous size, and were made so rigid through an understructure of whalebone, that a woman of fashion wearing them found it hard to pass through an ordinary door. Among the minor toilet necessities of that day, we may include sashes of China crape and gauze, belts of hair, diamond or paste waist-buckles, morocco bags, lace mantillas, satin parasols, and velvet overshoes lined with fur, most of which small indispensables may be found to-day in the wardrobe of a modern society woman, another proof that history does but repeat itself in every phase.

C. C. H.

COSTUME HINTS FROM PICTURES.

GORGEOUS metallic embroideries are Eastern in origin. Byzantine court-ladies wore them in profusion, and they came down to us all through the Middle Ages. They show opulently in the work of early Renaissance painters, Virgins and Magdalens being often covered with golden flowers and leaves. Carlo Crevelli, one of the earliest of the quattro-cento painters, lavishes them abundantly upon his unlovely saints and Madonnas, and one of his Virgins, in the English National Gallery, wears a mantle embroidered with golden flowers much larger than her head! Crevelli's stuffs are always like early nineteenth century bedchamber patterns for size of design. One saint of his, also in the National Gallery, has her sleeves embroidered with huge golden birds, two to a sleeve!

Those critics of modern fashions who are always telling women to go to pictures to learn how to dress, perhaps have never noticed the utter impracticability of many ideally painted costumes. Those color-and-form-loving men of the Renaissance, (except generally the Venetians) were not painting wearable clothes, but only picturable ones. Hence, a sharp-eyed woman may go through the great galleries and pick out dozens of rich and royal robes which stay on well enough where they are, but which off a canvas would never cling to human form for an instant. And there are other "unrealities" beside inability to stay on. A Flemish picture by Vanderweyden is a case in point. A Magdalen in æsthetic green velvet, confined in large folds at the waist, sits reading her breviary. Her dress is open in a V over a stomacher exquisitely embroidered with seed pearls. The huge sleeve and the bottom of the high art robe are edged with narrow fur, and as

she sits, the bottom of her robe is drawn up to her knees, evidently to show the marvel of seed-pearl embroidery on the petticoat beneath. This petticoat is gorgeous, rich but not startling, and is well worth the pains the Magdalen takes to show it. But the "unreality" is just this, that from the many and massive folds upon the Magdalen's knees, by which largeness and sweep the painter meant to give dignity to his figure, any woman may plainly see that the robe must have been at least two yards longer in front than the Magdalen is tall, and that no human being could ever walk in such a dress, be she saint or sinner. As for Rubens's matronly Sabines, not one of them could keep clothed above the waist, except by the free use of glue, and some of Sir Joshua Reynolds' ideal women keep their clothes on purely by "moral suasion."

A picture of the Crucifixion is a singular one from which to extract ideas for artistic dressing! Nevertheless, among the small and ugly women of a Crucifixion in the National Gallery, by Patinir—an Antwerp painter of the sixteenth and seventeenth centuries—is one elegant figure, whose dress and form would make the belle of a nineteenth century æsthetic soirée. The robe is of dull, creamy stuff, embroidered all over in a faint and delicate pattern of gold. This embroidery is so vague that it is an effect almost rather than a fact, and, except that it is more delicate, reminds one of the faintest and fairest of the Liberty Oriental silks (dyed, by the way, in England).

The dress clings as tightly to the slender figure as a modern "tie-back" and is all in one piece from throat to feet in front. At the back the bottom of the waist is defined by large folds of the trained skirt, the latter being separated from the bodice and then united in graceful Watteau-like folds—that is, Watteau-like in style, not position. The under sleeves are of blue velvet tight to the arm. Over them are large sleeves of the creamy silk, split a little way from the top of the arm so as to show the blue sleeve beneath, but closing again at the wrist. The neck is moderately décolleté, with a loose fold of the silk tied airily about the shoulders. A loose blue girdle slips over the graceful hips, and stops to be knotted in front about six inches below the curve of the hips.

The Irish Sir David Wilkie was about as little of an æsthete as any man who ever painted pictures. But in his "Blind Fiddler" there is a pretty costume, even though all of coarse stuff and worn by a buxom, middle-aged peasant woman. The petticoat is of sombre green, too dark to be olive, too light to be "invisible." The short gown is of a soft, dull yellow, with a hint of smothered gold. Of course it is loose to the figure, but more defined in shape than any sack or blouse. The sleeves are rolled up above a robust arm into puckers and folds that are just as artistic as if done by any



Madame de la Mode of the Rue de la Paix. A bit of coarse chemise shows all about the edge of the rolled-up sleeve, and is as pretty as if it were a dash of fleecy tulle or royal Point d'Alençon. A square cotton kerchief folded in a triangle and knotted low upon the breast, leaving the neck half décolleté, completes this peasant costume. Translate it all into soft nun's cloth and green brocade or Tuscore silk and velvet, and see how pretty it would be, though simplicity itself.

But gowns do not need to be of brocade, silk, or velvet,

in order to be pretty. I remember a young American girl in Venice who, before painted dresses were fashionable as they have been since, invented a gown for herself which did not cost her a song. The material was a soft, black nun's cloth, and she made it with yoke, plaited body, and belt. Sleeves, yoke, belt, and front of skirt were painted with white daisies, each daisy taking, I believe, eight strokes of the brush, seven for petals and a dab of yellow for the golden heart. She wore this dress for the first time at a regatta upon the Grand Canal, given in honor of the Queen, without thinking in the least of the significance of her decorations. But almost every Venetian who saw her smiled approvingly upon her and said: "Ah, la bella Americana, she wears Marguerites for our Queen!"

Correspondence.

THE NOMENCLATURE OF THE "CHESAPEAKE POTTERY."

SIR: Referring to your notice of the production of our "Chesapeake Pottery" in your last issue, we would say, we do "think it exactly honorable" to call one of the kinds of ware we have originated, "Avalon Faience." Our intention has been from the beginning to produce wares that our fair city should not be ashamed of. Confident of success we named our pottery after the beautiful bay at the head of which Baltimore stands. Our underglaze ware we call "Clifton" after a well-known suburb given to our city by the late Johns Hopkins in his magnificent bequest. Another grade we call "Avalon." This was one of the titles of Lord Baltimore, the name of an estate of his, a musical word you will admit. If it resembles the name of a celebrated manufacturer of French China it is certainly no fault of ours. "Faience," Webster says, is a collective name for all the various kinds of glazed earthenware and porcelain. The Havilands have no more right to it than any other individual. Our drab colored vitreous ware we call "Cecil," another of the names of the founder of our city, and the name of a county in our State that furnishes a grade of kaolin we use in the ware. Our blue vitreous ware we call "Arundel" after another county which furnishes a valuable clay used in the production of this very beautiful body. Thus you will see we have not invaded the rights of any other potter, but have been intensely local in our nomenclature. We are sure you will publish this as an answer to your query.

D. F. HAYNES & CO., Baltimore, Md.

SOME HISTORICAL QUERIES ABOUT OLD CHINA.

SIR: Will some of your English readers tell me, in brief, the history of "Fountain's Abbey" in England? I have the print on a dark blue Staffordshire plate, and I know that the Abbey has been painted in oil by some distinguished artist. It must have a story, as Fonthill Abbey has. I would like also to learn from some cultivated English or American reader, who is now the owner of the vase or tub of "azure hue" made famous by the poet Cowper, in his lines upon the death of a cat drowned while attempting to catch a gold-fish. The tub stood in a corridor at Strawberry Hill, and was one of Horace Walpole's treasures. Even after a coldness sprang up between Walpole and his distinguished tutor, he still kept a copy of the poem pasted upon the blue china tub. I learned that at the sale in 1842 the then Earl of Derby bought the vase; and I wrote to the present Earl. He answered my letter, but not my question. He said, however, that it was not in his possession. I wished very much to obtain a drawing or photograph of the piece, and would be pleased to know who is the present possessor.

MRS. MARY E. NEALY,
Washington, D. C.

FRENCH TASTE IN NEW YORK INTERIORS.

SIR: In interior decoration, it must be admitted that French taste still keeps its position of pre-eminence. We may, for a time, run after Japanese or Moorish novelties, or affect to be inspired by the ornamentation of Micmacs or Sioux, but not being Semites or Mongols or Red Indians we are very apt to come back for a quiet resting-place to the grand and many-voiced Caucasian art, and to its finest modern examples in the art of France. Not only in the higher arts, in painting and sculpture, do the French of our day hold their own against the world; but, even more apparently, in those decorative arts that less artistic peoples take to with the idea that success in them is easy. Most especially in work that is claimed as art manufacture is the superiority of the Gaul made manifest. His wall papers, his bronze and iron castings, his stuffs and pottery and so forth, are now, as they have been since Colbert's time, the best made in Europe. And when he refuses to be led by the prevailing eclecticism to imitate the effects peculiar to other races, and contents himself with following in the path marked out by his predecessors in his own country, his work only of all modern decoration can be said to have that undefinable quality which we call style.

Here in New York, with all the prevailing rage for house decoration, we have seen very little of the turn that French taste is now taking. The prevailing fashion is to look to England for exemplars in everything at all related to social life, and since art has become "chic" the peculiarities of the English artistic movement have been so extensively copied here that they have come to be associated in the minds of many with decorative art in general. People find in Gilbert and Sullivan's clever satires, which one would think would hardly be understood outside of London, something apropos of the rage for decoration here; although, in sober fact, the most extravagant of our work shows an affectation of nativism—a barbaric effusiveness appropriate to California or Nevada, or a dainty primness supposed to have something to do with New England traditions—that is much funnier than the English whimsies. Generally what we see of English taste is its most sober and rational manifestations. With Wm. Morris's manufactures for instance, with Minton's tiles, with English grates and iron work generally, little fault can be found, on the score of unreason. All is quiet, unpretentious, useful, and becoming. But when, as occasionally happens, we find an apartment fitted with French productions of the sort, it is impossible not to see the vast superiority of the latter in elegance and grace. Our own manufactures it must not be supposed that I would undervalue. In isolated arts, in stained glass for instance, we may claim to lead the world. In others we can make an excellent showing; but when an attempt is made to furnish even a single room throughout with American products or in a distinctively American taste, it becomes plain how much we have still to learn and acquire before we shall reach the position of older nations in the arts that beautify life.

To take as an example only one of the many imposing houses that have been this season fitted up in a style unknown to old New York and in which all available talent and skill, native and foreign, have been utilized—a splendid apartment house on Madison Avenue—the impression is unavoidable that not all the taste and ingenuity displayed in it would have produced a really satisfactory effect if the materials furnished by French looms and paper mills, potteries and foundries, were not obtainable. The large wall-surfaces, well lighted by many windows, the high ceilings, the

spacious rooms, would present but a barren or semi-barbarous appearance if these were absent. Japanese gold-woven tissues, screens of spindle work, porcelain bath-tubs imported from China, Eastern rugs and Moorish dados are all very well in their way when brought together with taste and discrimination as they have been in the apartments occupied by Mr. Frank T. Robinson, but a harmony, complete and satisfying, extending from the ensemble to the smallest detail, can hardly be produced from an assemblage of objects of different styles and periods and countries. And to what country but France can one look for the means to fulfil all the requirements of modern life?

Whoever is tempted to undervalue contemporary French art manufactures would do well to study for some hours one of the floors in the house just mentioned. From the satiny paper in delicate grays and half tints to the chandelier of cut crystal all is French, or in the French taste. It is distinctly modern, yet there is that aroma of elegance about it which so affected Balzac when he described the Louis Quinze wedding-chamber in "Les Chouans." There is nothing that is not as it should be, nothing that does not keep its place. It would take the particularizing pen of the great romancer to properly describe this apartment, and yet when its belongings are taken separately, there is nothing, seemingly, to dwell upon. A few steps in the same house will bring one face to face with richer hangings, more elaborate carving, more curious contrivances; but it would be hard to find in the country a completer expression of quiet cheerfulness and enjoyment of what is agreeable in life. More ambitious, more fantastic surroundings can be and have been purchased for themselves by our millionaires, but the wealthiest might well be satisfied with such as these for his hours of privacy.

ROBERT JARVIS, New York.

[We do not quite agree with Mr. Jarvis. He seems to judge contemporary French decorative art by the work he has seen in the Madison Avenue apartment house he mentions. This was executed by Marcotte, a firm almost exceptional in its artistic application of French ideas. As a rule we consider the modern French ideas for interior decoration—especially as to upholstery—flimsy and theatrical; and it is natural for persons in this country to show a preference for the more homelike and comfortable productions of England. The French themselves are beginning to acknowledge the superiority of English furniture. In a recent address to the students of the Tiverton School of Art, Mr. J. Sparkes said that "the French monopoly of designing had come to an end in England. A man told him the other day that he sent to Paris every year £2000 worth of designs. He was informed by Sir Philip Owen, on the authority of personal friends in Paris, that ever since the last French exhibition English furniture had been the rage there, and that French dealers found that it was better to buy from English firms than to trust to imitations which were obviously inferior. He had recently met in London a French business man who had come with £8000 in his pocket to buy English furniture. A revolution had come about, and instead of the English going to France for ideas, they came to them. Of course, all this had not come about by accident. The whole thing had been a matter of slow growth. England had been thirty years doing it." Americans, he said, often visited South Kensington, and frequently saw all through the place in half an hour; but he generally told them that it would take them in their country quite thirty years to accomplish similar results, and that the artisans in England would not stand still while they were learning how to do it.—Ed. A. A.]

THE ONLY REMEDY FOR "BLISTERING."

SIR: (1) When painting on china, if, after being fired, small particles of color flake off or blister and crack open, is there any possible means of covering the defect by repeated coats of color? Could white be applied and then painted over with the proper shade, and fired again with success? (2) Will you please give some designs for painting on porcelain cuff buttons, circular in shape?

SUBSCRIBER, Selma, Ala.

ANSWER.—(1) You have probably used too much flux or applied too thickly some color that should be thinly used. Another firing would be pretty certain to cause more blistering and cracking, and thus aggravate the evil. The only thing you can do is to send the piece to a decorator and have the color all removed, and then paint it over again from the beginning. (2) We shall probably give some cuff button designs soon.

THE COMPOSITION OF BRONZE.

S. P. H., Chicago.—There is difference of opinion as to the right proportion of copper and tin or other metals used in the production of bronze. Dumas, in "Chimie appliquée aux Arts," recommends a mixture of 100 parts (by weight) of copper, 6 to 7 parts of tin, 6 to 7 of zinc, which produces a bronze of a fine golden color, highly suitable for artistic manipulation. Gmelin says the best alloy for statues which are to be gilt, is composed of copper 78.5 parts, zinc 17.2, tin 2.9, and lead 1.4; and for other casting the bronze should be composed of copper, 91.25; zinc, 5.50; tin, 2.00; and lead, 1.25.

TO PAINT BARBERIES IN OIL COLORS.

SUBSCRIBER, Troy, N. Y.—To paint in oils the design of "Barberies" in the February ART AMATEUR proceed as follows: For the berries mix vermilion and carmine; shade with carmine and brown madder or Rubens madder. The berries in the strongest lights should have more vermilion, especially in the highest lights. Berries behind or in the background paint in crimson lake shaded as above. Use for the foliage, zinobor greens 1, 2 and 3, Indian yellow, indigo and Vandyck brown. Paint the stems in Vandyck brown, white, and a little indigo.

INFORMATION FOR A BEGINNER IN WATER-COLORS.

NELIGH REPUBLICAN, Neligh, Neb.—(1) Directions for water-color painting have been given in previous numbers of THE ART AMATEUR. They are resumed with the present issue in a series of articles on flower-painting. The following directions for mixing colors are very general, but as you are a beginner they will probably serve your purpose for the present. After a little practice you will prefer to make your own combinations: For purple, blue and rose lake mixed with white make a variety of shades. For sky, use blue and white. For clouds, use blue, white, black, and vermilion. For light horizon of sky, use Naples yellow and white; add orange chrome yellow, for sunrise or sunset. For water, use blue, white, and Naples yellow; add amber to make shadows or dark reflections in water. For mountains in distance, use blue, white, vermilion, or rose lake. For autumn foliage, use gold ochre and green for one tint, sienna and green for another tint, Venetian red and green for a different tint, and amber and green for another tint; but do not mix many colors together. Avoid much mixing. For bright autumn foliage, use chrome yellow and green, vermilion and green, and orange chrome and green. For the brightest effect each color pure. For ground-work for foliage, use amber and green. For different shades of roses, use rose lake and white. For slate color, use black and white. For steel color or French gray, use black, white, and a little blue. For cream color, use Naples yellow and white. For buff color, use ochre or sienna and white. (2) Many panel de-

signs suitable for your side-board will be found in back numbers of this magazine. (3) Special porcelain tiles sold for decorating may be had from any of the dealers in artist materials who advertise with us. (4) The mineral colors necessary for china-painting may be had from the same dealers. (5) Portable kilns suitable for firing small decorated pieces of china in an ordinary kitchen stove are sold by Stearns Fitch & Co., Albany, N. Y., and N. M. Ford, Port Richmond, N. Y.

SUNDRY QUERIES ANSWERED.

SIR: Is the vellum alluded to in THE ART AMATEUR for fan painting only intended for water-colors; and is it the same article used for crayon and pastel work? Is it sold by the sheet?

SUBSCRIBER, Selma, Ala.

ANSWER.—The vellum for fan painting is much finer than that used for crayon and pastel work. Indeed, in this country kid is preferred. Only water-colors are suitable for fan painting. The vellum is sold by the skin. Vellum paper is sold by the sheet.

SIR: (1) Can you induce some artist to give a system of "handling" in crayon portraiture? (I mean free hand not on solar base.) (2) Where can I see specimens of the best crayon work? (3) What does it cost to bind a year's numbers of THE ART AMATEUR.

J. R. B., Hudson, N. Y.

ANSWER.—(1) We shall give some practical hints on crayon portraiture in an early number. (2) At the best photographic studios. When you are in New York call at the galleries of Sarony or Kurtz. (3) From \$4 to \$6.

P. S., Troy, N. Y.; CHARLES B., New Orleans; R. P. T., Toledo, O.; TRENT, Oswego, N. Y.; B. H., Chicago.—We must respectfully decline to give information by mail. To this rule we can make no exception, unless the correspondent desires us to hand the letter to an expert who will supply drawings and samples of colors in consideration of receiving a professional fee. Whatever information of general interest we can impart through these columns we cheerfully give without charge. But it is too much for correspondents to expect us to write to them personally and give expert opinions for their individual benefit, which we must not publish. Inquirers, like the lady at Fort Scott, Kansas, who sends us a long communication calling for information concerning furnishing a house, involving much time and thought, with the postscript, "Please do not answer this in THE ART AMATEUR," will understand why we have not complied and cannot comply with such requests for private correspondence.

MRS. J. W. WILLIAMS, Harlem, will please note our answer to J. R. B., Hudson, N. Y.

W. F. ECCLES, Pullman, Ill.—Your questions are of a kind that should be addressed to a paper like The Scientific American.

C. J. H., Portsmouth, N. H.—Thank you for your friendly suggestion. We shall soon take up the subject of heraldry.

MRS. J. K. C., Mexico, Mo.—To paint peach blossoms, in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine tempered with the local tint; for high lights use white, ivory black and a very little burnt sienna.

MRS. J. H. S., Stafford, Kan.—For preparing a photograph to color in oils "Newman's Sizing Preparation" is generally used in England. If your artist material dealer does not keep it—which he probably does not, for there is not much call for it—he may have some other preparation which would do as well. N. E. Montross, 1380 Broadway, New York, has it.

B. T., New Brunswick, N. J.—It is best to leave oil paintings unvarnished for several months.

S. P. T., Brooklyn, N. Y.—You should try and induce your lady sitter to wear some differently colored dress. It would be difficult to treat a mass of cold and positive blue to harmonize with the rest of the picture.

W. ARENS, Leadville, Col.—Probably you can obtain a photograph of Thorwaldsen's bas-relief of the "Ages of Love" by writing to Soule, Boston, or George Kirchner, East 14th St., New York.

A SUBSCRIBER, San Diego, Cal.—(1) "A Deck plaque" is a plaque from the famous Paris firm of artistic faience manufacturers of that name. (2) "Stratena" is a good cement for broken china. (3) We do not know of any firms at present who are offering prizes for holiday card designs.

H. C. L., Philadelphia.—All necessary directions for firing decorated china in portable kilns are given, we believe, in the circulars of the manufacturers. See our answer (4) to "Nellig Republican."

New Publications.

FRENCH VIEWS OF ENGLISH ART.

LA PEINTURE ANGLAISE. Par ERNEST CHESNEAU (Bibliothèque de l'enseignement des Beaux-Arts. New York: J. W. Bouton). The need has long been felt of a careful review of the English school of painting, and especially of the contemporary English school, by a critic brought up in the Continental traditions, but capable of freeing his mind of them so far as to be able to form an unbiased judgment. That need is well supplied by the present work. M. Chesneau is a writer of considerable ability, logical, well-informed, and open to impressions from all sides. He is not, as is too often the case, carried away by either the faults or the virtues of the painters whose works he undertakes to describe. He has given to his subject full and conscientious study. He has overlooked nothing of much importance, and though he occasionally gives too little space to men of the calibre of William Blake or the late D. G. Rossetti, and though he makes altogether too much of the Anglo-Saxon element in English art, his treatise is on the whole well-proportioned and satisfactory.

The book is divided into two portions, the first dealing with the old school from Hogarth to Barry and Turner, the second with the painters of to-day, the pre-Raphaelites and their opponents. Of the former he thinks that its work is generally clever, often full of talent, eminently personal, original at times, but lacking essentially in genius. He would except merely Gainsborough, Constable, Old Crome, and Turner. Hogarth he considers as being a moralist rather than a painter. Reynolds depends too much on his learning, and generally the school is by far too literary in its motives; the subject, or rather the spectator's prior knowledge of the subject, which is taken for granted, counts generally for too much.

Still, of this ancient school, the processes, the formulas were such as are common to all the European schools. The aim of the

painter was different and was not a legitimate one for an artist, but his mode of expression was the ordinary one; he often talked nonsense, so to speak, but in the common tongue. To-day, on the contrary, not only is the aim different, but the means employed are different also from those which are accepted in France and elsewhere. The minute copying, the worshipping of scientific fact of the pre-Raphaelites and the inattention to tone or value of the majority both of pre-Raphaelites and others, combined often with powerful or violent coloring, and only once or twice including the splendid color of a Burne-Jones or a Millais, might well excite the astonishment of a French critic. But he sets himself manfully to the task of analyzing and judging. He abdicates his cherished convictions and prejudices for the time, and takes up this labor as a chemist might undertake methodically and without repugnance the analysis of the vilest matters, or as a naturalist might dissect or observe the functions of some unheard-of monster. The similes are his own. They strike us as being unwarrantable and offensive. Nevertheless he devotes to the discussion of modern English painting the clearest and most patient observation and the most refined reasoning of which he is capable, and the result is worth the pains taken to secure it. It may safely be affirmed that M. Cheneau's book will become the standard authority on its subject in France, and we shall be much surprised if it is not speedily translated into English.

LITERARY NOTES.

ENGLISH AND AMERICAN PAINTERS, by W. BUXTON and S. R. KOEHLER, (Scribner & Welford) gives a list arranged partly chronologically, and partly by the classes of subjects which they painted, of a large number of artists, Englishmen and foreigners, practising in England, and American painters up to our own times. In England, art cannot be said to have ever become firmly rooted. At best it has been a sort of exotic, dying quickly, and having to be replaced by another growth. At the beginning of nearly every good English period one finds Dutchmen, or Frenchmen, or Italians painting the portraits of the nobility and teaching the young Britons who found themselves drawn toward brushes and paint. Many of the latter, however, became great painters. Most of them remained so thoroughly English that though they gained their education abroad or from foreigners, and though their pupils seldom filled the places which they left vacant when they died, they still form all together what may be called an English school of painting, marked by strong peculiarities. These men and their prominent scholars are treated of in short notices which give some account of their lives, their works, and of the esteem in which they were held by their contemporaries. Mr. Koehler, in the American part of the work, follows the same plan.

A MANUAL OF SCULPTURE—Egyptian, Assyrian, Greek, Roman. By George Redford, F. R. C. S. (New York: Scribner & Welford, 1882.) This is one of many treatises which have appeared lately in relation to ancient art. In point of clearness and sobriety of statement it is the best we have read. Although intended only as an elementary treatment of the subject, the historical portion is full, and includes the results of the latest investigations. The volume is abundantly illustrated with wood-cuts representing the chefs-d'œuvre of each department of antique art, and there is an interesting chronological list of ancient sculptors. The author, we notice, has taken pains to describe minutely all restorations made at different periods to the works of sculpture he describes. Two examples will suffice to show the care with which this is done: "Jason" (page 238).

"Restorations: The head, though antique, does not belong to the figure. The left arm, right hand, and part of arm, and the ploughshare." "Apollo Belvedere" (page 218). "Restorations: The entire right fore-arm and the left hand were supplied by Montorsoli when employed by Clement VII. Therefore it is entirely a matter of conjecture whether the original statue in bronze held a bow or the Aegis, or simply had the hand extended." This unpretentious manual, indeed, calls for nothing but praise. It is clear, concise and learned, without being too technical.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXLII. is a clover design for an oatmeal bowl and plate. The tone of the Bedell ware is so good that this design can be painted on it without background; if one is preferred, however, mix brown No. 3 and orange yellow with a little turpentine and a very little lavender oil. Put on only a delicate wash of this color, using a broad blender and working quickly, so as to have the ground as even as possible. Before the color is set, dab gently and quickly until a uniform tint is obtained. Use the same ground for both pieces. After they are first fired, draw the design in India ink. For the blossoms use a delicate wash of carmine. A shadow tint made from carmine and apple-green may be first washed on where shadows are needed, and the brush stroke brought down to the calyx, so as to tone down the yellow of the background. Grass-green with a very little blue added may be used for the stems. For the tender leaves, use a very little grass-green; the yellow of the background combines with it making the color right. Make the full-grown leaves of grass-green for the first wash; then tone down to a grayish tint by adding to grass-green a little deep purple; put on this wash in one broad stroke, leaving the middle marking of the leaf clear. With a sharp penknife line out the markings of the leaves. Then put on the shadows of brown-green. Outline the petals of the blossoms, the calyx, the leaves and stems with color made from three-parts of brown No. 17, and one part deep purple. The bees are to be painted with brown No. 17, with a little black added. Erase with a penknife the lines of light on the body and legs. If the yellow of the background is not strong enough in showing through, add a faint touch of orange-yellow for these lights. A faint wash for the wings will make them look gauzy. Erase with the knife for all the veinings. The finest brush should be used for this part of the work. Outline with the body color. A narrow rim of gold will improve both bowl and plate.

PLATE CCXLIII. is an azalea design for a panel of two tiles. Draw the design carefully on the tiles, with India ink. For the white or yellow variety of hardy azalea put in a background of olive, made by mixing green, orange, brown, and red. Begin work at the top of the panel with strong brush strokes, in strong color, carefully and quickly blended, using more or less of one color or another as fancy suggests, so as to make a rich background for the delicate flowers. Work the ground in paler, quiet color toward the bottom of the panel. For the white flowers, put in shadows made from carmine No. 2 and apple-green. Put these on in very faint washes. Shade the flowers so as to give prominence to the full-blown ones looking out from the panel. Keep the lines in the centres of the petals purely white—the stamens of sepiæ very delicate. The centres of the flowers have a faint greenish tint; the color here must be sparingly used. The flower stems must be delicate green, and the main stems brown No. 3.

shaded with brown No. 17. For the foliage use grass-green, shaded with brown-green. If the yellow variety is preferred, use jonquil yellow for the flowers, shaded with color made from three parts brown No. 3 and one part jonquil yellow. For the rest of the design use the same treatment as for the white variety. Outline all the work and the veinings of the leaves in color made of three parts brown No. 17 and one part deep purple.

PLATE CCXLIV. gives a figure design for a small plaque, surrounded by a number of conventional designs for decoration.

PLATE CCXLV. is a collection of monograms in which the letter A is successively combined with each of the various letters of the alphabet.

PLATE CCXLVI. is an early English design for a chalice veil. The original was worked in colored silks on cream-colored satin.

PLATE CCXLVII. is a design for a chair-seat—"Nemophila"—from the South Kensington School of Art Needlework. It is to be worked in silks on satin, either in the natural colors (pale buff for buds and blossoms and white-greens for the foliage) or in any harmonizing colors which the embroiderer may fancy.

THE beautiful samples of their Valentine cards which we have received from Messrs. L. Prang & Co. come too late for timely mention—for the day of the sweet saint of February has passed—but they are hardly the less welcome on that account. Gift cards for the various seasons are becoming more and more of such a general character that the pleasure they give is not necessarily restricted to the particular occasion for which they are ostensibly produced. The Valentines before us include designs by well-known artists, among whom are F. S. Church, Walter Satterlee, Jean Aubert and Miss L. B. Humphrey. None of them shows any striking originality. The best are the child and dandelion by Miss Humphrey; an admirably posed figure of a quaintly-attired sentimental young lady, apparently like her prototype in "Patience" "thinking of nothing at all," by the same clever hand, and a daintily fringed fan-shaped card with a decoration of roses.

The great difficulty in the way of the manufacture of piano-cases more artistically designed than those now generally sold seems to lie in the indifference of purchasers. The President of the United States, who is generally credited with more taste than his predecessors in office for many years, recently bought for the White House a Knabe grand piano possessing to the highest degree the intrinsic qualities associated with an instrument of that manufacture. But it is no better as an article of furniture than the ordinary grand piano, nor, indeed, is it as good as some of those instruments in the very stock from which it was selected; for the legs are of that curved misshapen form, loaded with bad "carving," handed down from the worst period of Louis XV. rococo, while a similar instrument with straight legs at least might have been chosen. When the first gentleman in the land makes such a choice it would seem hopeless to expect the manufacturers to give us anything better, were it not that much progress has been made in the cases of upright pianos. At Knabe's warehouses especially, we note decided improvement in this respect. There is one instrument there notably well designed, of Coromandel wood and ebonized cherry, inlaid with brass in a thoroughly artistic manner, and several in less expensive style, no less sound in construction and decoration. Let us hope that the time is near when the cases for grand pianos will be equally good.

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